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MOVING HISTORIC STRUCTURES:
THE WASHINGTON STREET URBAN RENEWAL PROJECT

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INTRODUCTION

Virginia Lee Burton's book, *The Little House*, follows the story of a small house on a quiet countryside. As the years pass by, the land around the little house becomes extensively developed until eventually the house is surrounded by a bustling city. By this time, however, the house has been abandoned because it does not fulfill the needs of the city residents. Fortunately, one person sees the beauty and significance of the house, and moves it out of the city into the countryside, thereby saving it from demolition.[1]

Although *The Little House* is a fictional story for children, the scenario is strikingly similar to that of many historic houses throughout American cities. Hundreds of structures built in the eighteenth and nineteenth centuries were originally constructed on large lots along tranquil streets. As the population expanded and cities became centers for business activity, many historic structures were replaced by large skyscrapers and towering high-rise apartments. Other structures that still exist stand in the shadows of new construction.

Due to the shifts in demand from residents, the transformation of political agendas, and the variation of land uses, cities constantly change. Otherwise, they would cease to exist. As land uses change, however, existing buildings may become incompatible with expected future uses of an area or occupy a parcel of land that is needed for a much larger structure. Consequently, those involved with changing the urban context often have the unique responsibility of incorporating existing buildings within new construction. Especially in older, highly developed northeastern cities such

[1] Virginia Lee Burton, *The Little House* (Boston: Houghton Mifflin Company, 1942).

as New York and Boston, large, contiguous parcels of land are not readily available, resulting in the need to plan around existing infrastructure.

In many new development schemes however, architects and planners do not want to incorporate extant buildings into their plans, preferring to move or demolish these impediments in order to create a "clean slate" of land for redevelopment. But a problem arises because preservationists, who do not want an historic structure to be destroyed, also do not want to change the location of a significant building, thereby altering its original context. For many preservationists, relocating a building to a new site is anathema. This is most evident in the Burra Charter, a document in which the Australian Chapter of the International Council on Monuments and Sites (ICOMOS) seeks to protect areas of cultural significance. Article Nine of this influential document states, "The physical location of a place is part of its cultural significance. A building, work or other component of place should remain in its historical location."[2] Furthermore, John Ruskin, the famous nineteenth-century advocate of preservation, wrote in his book, *The Seven Lamps of Architecture*, "when we build, let us think that we build for ever. Let it not be for present delight, nor for present use alone; let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred..."[3] Arguably, moving buildings threatens the loss of historic fabric and changes the original context of a structure, thereby violating the fundamental tenets of preservation. Yet, moving an historic structure, like the one in *The Little House* and the hundreds of other significant buildings throughout American cities, is often the only viable alternative to demolition.

[2] *The Burra Charter* (Australia ICOMOS, Inc., 1999): p. 4.

The buildings that were moved in the Washington Street Urban Renewal Area in New York City demonstrate the wide possibility of events that can occur when historic buildings are relocated in order to escape demolition. The first set of houses that were moved, the Harrison Street houses, are distinct examples of how moving buildings can test the principles of preservation and succeed. In contrast, the Bogardus Building, the second structure that was moved, exemplifies the fact that, very rarely, moving a building can have disastrous results. By exploring these two instances of moving buildings, this thesis will demonstrate that even though the process may not always triumph, relocating structures is a feasible and necessary preservation tool for saving a significant building from destruction.

The Washington Street Urban Renewal Area is a thirty-eight acre site that was planned by the city's Housing and Development Administration during the 1960s and 1970s. The area is located in what is now called TriBeCa (Triangle Below Canal) on the lower west side of Manhattan, ten blocks north of the World Trade Center. The area incorporates three thirty-nine-story middle-income housing towers, a complex for Manhattan Community College, an elementary school, a middle school, an office building and a public park. The Washington Street project is significant because it is the first urban renewal project in New York City that incorporated preservation by actually moving buildings of historical significance.[4] At the time this project was planned, both the planning profession and the preservation movement were going through unique changes, which enabled this remarkable moving of historic buildings to occur.

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[3] John Ruskin, *The Seven Lamps of Architecture* (first published in 1880) (New York: Dover Publications, Inc., 1989): p. 186.

Figure 1: Map of Manhattan. (From *www.worldexecutive.com/cityguides/new_york/maps.html.*)

[4] Marilyn Daley, "Our Landmarks: Washington Mart Fights the Odds in Bout with Old Foe Urban Renewal," *New York Daily News*, April 24, 1968; Letter from Mr. Geoffrey Platt to Mr. Jason Nathan dated December 21, 1967, *Landmarks Preservation Commission files.*

CHAPTER 1: PLANNING and PRESERVATION IN THE 1950s and 1960s

At the beginning of the Washington Street Urban Renewal Project in the late 1950s, the city planning profession and the historic preservation movement in New York City and across the country were moving in different directions. Planners were emphasizing urban renewal - a federally subsidized program aimed at revitalizing inner cities by eliminating urban blight. At the same time, preservationists, who did not have any formal governmental support except for the National Trust, were formulating legislation with the hope of protecting many of those very structures slated for demolition by the city planners. Although both disciplines affect the development of the built environment, planning was a much more established field than preservation and therefore dominated most urban projects. In fact, the American Planning Association did not recognize historic preservation as a "legitimate planning function" until October 1980.[5] Despite the disparity between the two groups, however, planners and preservationists began working together as the 1960s progressed, when attitudes and laws regarding urban renewal and building rehabilitation started to change.[6] Many urban renewal projects began to incorporate preservation into their plans, resulting in dynamic and often significant additions to the urban landscape.

The Background of Urban Renewal

During the 1950s and 1960s, urban renewal was the most influential program guiding the redevelopment of inner cities. As one of the largest undertakings in the history of the city planning profession, the concept of urban renewal developed over

many years. The design origins for the program can be traced to the work of Le Corbusier, the Swiss-born, French architect.[7] In his book, *The City of Tomorrow, and Its Planning*, Le Corbusier envisioned an ideal city filled with fast highways and towering superblocks. He describes the plan of his city as follows:

> Running north and south, and east and west, we have the main arteries for fast traffic, forming elevated roadways 120 feet wide. At the base of the sky-scrapers and all around them we have a great open space 2,400 yards by 1,500 yards, giving an area of 3,600,000 square yards, and occupied by gardens, parks and avenues. In these parks, at the foot of and around the skyscrapers, would be the restaurants and cafes, the luxury shops, housed in buildings with receding terraces: here too would be the theatres, halls and so on; and here the parking places or garage shelters.[8]

In order to create this ideal city, Le Corbusier suggested the condemnation and demolition of whole districts to allow for efficient construction and redevelopment.[9] Furthermore, Le Corbusier's scheme supported "rejecting capitalist market economics and assigning to government the functions of the real estate developer."[10] Although the architect's radical ideas were never fully realized, his plans for a utopian city with increased transportation capabilities, open spaces and a sense of organization profoundly influenced the future design of cities.

Another influence for urban renewal came from the Housing Act of 1937, which addressed the problem of inner city slums. Essentially, this Act provided mortgages for families who could afford to buy or build a house and provided public housing for those

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[5] Eugenie Ladner Birch and Douglass Roby, "The Planner and the Preservationist," *Journal of the American Planning Association* (Spring 1984): p. 194.
[6] *Ibid*, p. 194.
[7] Alexander Garvin, *The American City: What Works, What Doesn't* (New York: The McGraw-Hill Companies, Inc., 1996): p. 122.
[8] Le Corbusier, *The City of Tomorrow, and Its Planning* (London: John Rodker Publisher, 1929): p. 170-1.
[9] *Ibid.*
[10] Garvin, p. 123.

who could not afford decent housing, even with the aid of a loan.[11] While the 1937 act addressed the problem of urban blight by calling for slum clearance and rebuilding in large-scale development, it devoted no attention to the development of the community surrounding the new low-income apartment buildings. The government realized that building new public housing was not an effective way to solve the problem of urban decline and therefore sought another solution.

The Housing Act of 1949 provided for public housing and mortgage insurance, with an emphasis on "spot removal" in blighted areas instead of wide-scale slum clearance.[12] Termed "urban redevelopment," the program set up by the Act emphasized land acquisition and demolition in deteriorated neighborhoods across the country.[13] Under the Housing Act of 1949, the Federal government apportioned $1 billion in federal loans and $500 million in federal grants for urban redevelopment and several billion dollars more became available throughout the 1950s.[14]

The term "urban renewal" first appeared in government legislation in the Housing Act of 1954, initiating a different direction in the attempt to revitalize urban cities from the "urban redevelopment" plans of the Housing Act of 1949. This act established a system whereby the local renewal agencies were responsible for creating and sponsoring projects. Under the law, the agencies whose states granted them the power of "eminent domain" could condemn and clear parcels of land to create contiguous assemblages

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[11] Scott Greer, *Urban Renewal and American Cities* (Indianapolis: The Bobbs-Merrill Company, Inc., 1965): p. 15.
[12] *Ibid*, p. 18.
[13] Ashley A. Foard and Hilbert Fefferman, "Federal Urban Renewal Legislation," in *Urban Renewal: The Record and the Controversy*, edited by James Q. Wilson (Cambridge: The M.I.T. Press, 1966): p. 96.
[14] *Ibid*, p. 95.

geared for redevelopment.[15] Then, the agencies sold the land to private developers at a price that did not necessarily reflect the costs of acquisition and site preparation. Urban renewal, therefore, increased the participation of private investment in the revitalization process, removing some of the burden from the federal government.[16] In addition, the program decreased demolition and clearance procedures and increased rehabilitation efforts. Rehabilitation was far less expensive than completely clearing a site and legislators realized the government could not possibly pay to demolish every building that needed to be cleared.[17]

The Backlash Against Urban Renewal

Although planners and municipal leaders embraced urban renewal, many community leaders, residents, and professionals began to oppose the program. Jane Jacobs, author of *The Death and Life of Great American Cities*, is one of the most notable. Of the redevelopment projects throughout the country, she observed:

> But look what we have built with the first several billions: Low-income projects that become worse centers of delinquency, vandalism and general social hopelessness than the slums they were supposed to replace. Middle-income housing projects which are truly marvels of dullness and regimentation, sealed against any buoyancy or vitality of city life. Luxury housing projects that mitigate their inanity, or try to, with a vapid vulgarity. Cultural centers that are unable to support a good bookstore. Civic centers that are avoided by everyone but bums, who have fewer choices of loitering place than others. Commercial centers that are lackluster imitations of standardized suburban chain-store shopping. Promenades that go from no place to nowhere and have no promenaders. Expressways that eviscerate great cities. This is not rebuilding of cities. This is the sacking of cities.[18]

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[15] Alexander J. Reichl, *Reconstructing Times Square: Politics and Culture in Urban Development* (Lawrence: The University Press of Kansas, 1999): p. 23.
[16] Foard and Fefferman, p. 96.
[17] *Ibid*, p. 96.
[18] Jane Jacobs, *The Death and Life of Great American Cities* (New York: The Modern Library, 1961): p. 6.

As a New York City resident with no affiliation with any government agency, Jacobs stated what she viewed to be the results of urban renewal, specifically the physical erosion of urban life. In her suggestions of how to improve the problems within cities, Jacob's offered a different approach, which led the *New York Times* to describe *The Death and Life of Great American Cities* as "perhaps the most influential single work in the history of town planning."[19] She reminded anyone interested in the progress of inner-city development that "Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."[20]

Others who objected to the deleterious effects of urban renewal were African-Americans outraged by massive population dislocation in the "renewed" neighborhoods. They labeled the program "negro removal." Because urban renewal condemned blighted areas, which housed a considerable number of African-Americans, the community suffered from relocation and displacement, ultimately destroying its sense of cohesion. During the 1960s, many civil rights leaders organized sit-ins against the program.[21]

Architects also questioned the merits of urban renewal as city streetscapes changed so dramatically. James Marston Fitch, professor of Architectural History at Columbia University, described the program in his book, *American Building.*

> When urban renewal reaches a scale where whole sections of the city are reconstructed, we are no longer dealing with isolated architectural containers for one or another special function – housing, shops, schools – but with complex urban tissue in its entirety. Such tissue, to be viable, must support a whole spectrum of human need – social and private, somatic and psychic – which lies far below the reach of simple plastic or pictorial manipulation. And yet such

[19] Robert Fulford, "When Jane Jacobs Took On the World," *New York Times*, February 16, 1992.
[20] Jacobs, p. 312.
[21] Reichl, p. 24.

> superficial manipulation of urban forms can quickly inhibit, even drastically reduce, the life-supporting properties of urban tissue.[22]

Fitch looked at architecture and urban renewal from a social point of view. Architecture has participants – the people who live or work within the environment the designer creates. However, since urban renewal involved subsidization from federal, state and local governments, "major design decisions tend[ed] naturally to turn on the question of maximum profits"[23] and overlook the needs of the people occupying the buildings. As a result, Fitch argued, many urban renewal projects "fell short of their promise."[24]

Despite these protests from influential voices within the architectural community, cities across the country continued to use the urban renewal program.

> In Philadelphia, Boston, and New Haven, the impetus for redevelopment came from mayors who had been elected promising to redevelop what most people thought of as obsolete business districts. In Baltimore and Cincinnati, the business community led the campaign for redevelopment. It saw urban renewal as the best way of winning a market that would otherwise go to the suburbs. In Hartford, Cleveland, and San Francisco, government officials saw redevelopment as a device for obtaining federal grants. Whether politicians, business people, or bureaucrats took the lead, [urban renewal] provided the subsidies to pay for replacing congested downtown districts with local visions of a new working environment.[25]

By 1963, nearly 130,000 structures had been cleared at a rate of about 13,000 buildings per year.[26]

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[22] James Marston Fitch, *American Building I: The Historical Forces That Shaped It* (Second Edition) (Boston: Houghton Mifflin Company, 1966): pp. 289-90.
[23] *Ibid*, p. 284.
[24] *Ibid*, p. 284.
[25] Garvin, p. 127.
[26] Reichl, p. 25.

Emergence of the Historic Preservation Movement

Partly in response to objections to urban renewal, the historic preservation movement emerged as an opportunity for a possible solution. The participation of private individuals in the United States preservation movement began in the nineteenth-century as an effort to save important historical monuments. They focused on such places as Independence Hall in Philadelphia and George Washington's Mount Vernon, in Virginia. In its infancy, preservation was largely financed through the donations of wealthy individuals, with women taking prominent positions in the efforts.[27]

In 1916, with the establishment of the National Park Service, preservation became part of the public awareness. The U.S. Department of the Interior instituted the National Park Service to create a federally-funded entity that would "handle sites too large for private protection or preservation."[28] Although these sites were more landscape-oriented than focused on architectural or historical significance, the National Park Service established an appreciation of the physical surroundings. This was further enhanced in the New Deal period with the creation of the Historic American Buildings Survey (HABS) program in 1934, that inventoried historic structures. The still extant program has resulted in the compilation of thousands of records that document historic structures through photographs and measured drawings.[29]

In 1949, the National Trust for Historic Preservation Act ("National Trust Act") brought together the preservation initiatives of the National Park Service and private-

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[27] Norman Tyler, *Historic Preservation* (New York: W.W. Norton & Company, 2000): p. 34; Eugenie Ladner Birch and Douglass Roby, "The Planner and the Preservationist," *Journal of the American Planning Association* (Spring 1984): p. 196; and Charles B. Hosmer, Jr., *Presence of the Past: A History of the Preservation Movement in the United States Before Williamsburg* (New York: G.P. Putnam's Sons, 1965).
[28] Tyler, p. 36.
[29] *Ibid*, p. 40-41.

sector individuals. This act created the National Trust for Historic Preservation (the "National Trust"), which was guided under the direction of a board of trustees composed of the Attorney General of the United States, the Secretary of the U.S. Department of the Interior, the Director of the National Gallery of Art (ex officio), plus no less than six other general trustees.[30] The purpose of the National Trust was "to receive donations of sites, buildings, and objects significant in American history and culture, to preserve and administer them for public benefit, to accept, hold, and administer gifts of money, securities, or other property of whatsoever character for the purpose of carrying out the preservation program, and to execute such other functions as are vested in it..."[31]

Yet, even with the National Trust Act, preservationists still "did not have a clear-cut vision for continuous, comprehensive, or systematic procedures to enhance preservation."[32] In addition, many cities did not have laws enabling a local agency to enforce preservation efforts.[33] By the 1960s however, the devastating loss of thousands of buildings from the urban renewal and highway construction programs inspired groups to organize more effectively. According to the Housing and Home Finance Administrator, protest groups participated in heated debates over many of the urban renewal projects that were underway in nearly every major city.[34] They argued that while the idea of clearing blighted areas within inner cities had the goal of improving dilapidated neighborhoods, the loss of urban fabric within the streetscape became too

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[30] 16 U.S.C.A. § 468b.
[31] 16 U.S.C.A. § 468.
[32] Eugenie Ladner Birch and Douglass Roby, "The Planner and the Preservationist," *APA Journal* (Spring 1984): p. 196.
[33] Exceptions to this include Charleston, South Carolina, which established a historic zoning ordinance in 1931 and New Orleans, which established the Vieux Carre district in 1936. San Antonio, Texas; Alexandria, Virginia; Williamsburg, Virginia; Winston-Salem, North Carolina; and Georgetown in Washington, D.C. also established regulated historic districts before 1950. (Norman Tyler, *Historic Preservation* (New York: W.W. Norton & Company, 2000): p. 39-40.)

overwhelming. Preservationists believed that by saving some of the structures within the cities, the disengagement to the past could be avoided. Thus, preservationists urged planners to focus more on rehabilitation than demolition and planners began to listen.[35]

Preservation finally received a huge boost in the 1960s. First, President Lyndon Johnson signed the National Historic Preservation Act into law in 1966.[36] The purpose of the Act, as stated in its preamble, was "to give a sense of orientation to the American people."[37] The law stated that "the increased knowledge of our historic resources, the establishment of better means of identifying and administering them, and the encouragement of their preservation will improve the planning and execution of Federal and federally-assisted projects and will assist economic growth and development..."[38] Second, Public Law 89-754 of the Demonstration Cities and Metropolitan Development Act of 1966 enhanced the powers of preservation within urban renewal projects. Title VI, entitled *Preservation of Historic Structures*, "amend[ed] the urban renewal law to provide recognition of historic and architectural preservation in urban renewal plans and to authorize preservation activities and planning therefor as eligible project costs."[39] Not only was preservation to be included in redevelopment projects, but funding was to be provided as well.

As preservation gained enormous momentum during the 1960s, the movement increased its strength and influence. Ada Louise Huxtable, architecture critic for the *New York Times*, recognized the change when she wrote,

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[34] Reichl, p. 25.
[35] Garvin, p. 405.
[36] Reichl, p. 27.
[37] National Historic Preservation Act, 16 U.S.C.A. §470 (2000).
[38] *Ibid.*
[39] "The Preservation Congress," *Historic Preservation*, vol. 18, no. 6 (November-December 1966): p. 272.

there has been a near-total reversal of attitudes toward the past. Preservation, the woolly, sentimental cause of those little old ladies in tennis shoes, is now endorsed by astute developers everywhere in an avalanche of imaginative recycling of old structures of diversity and dignity. This is being done with taste, wit, educated judgment, and a firm grasp of such estoterica as historical and cultural relevance and urban variety and enrichment. It isn't just a movement; it's a mild stampede.[40]

Planning in New York City

In New York City, the backlash against the clearance aspects of urban renewal peaked after the 1965 demolition of McKim, Mead and White's Pennsylvania Station to make way for Madison Square Garden. As the *New York Times* stated, "A rich and powerful city, noted for its resources and brains, imagination and money, could not rise to the occasion."[41] Under the direction of the city's slum clearance chief, Robert Moses, labeled by some as "America's most prolific physical creator,"[42] New York City had embraced the urban renewal program with enthusiasm and aggressive lobbying for its projects. For example, by 1957, New York had spent $267,000,000 of public monies on its urban renewal projects while all of the other cities in the United States combined expended only $133,000,000.[43]

As with most of its redevelopment projects, New York City knocked down buildings because they did not fulfill what developers felt was the full potential value of the land. The Pennsylvania Station dismantling was particularly upsetting because of the grandeur and distinction of the building. Described by author Thomas Wolfe in *You Can't Go Home Again*, "Great, slant beams of moted light fell ponderously athwart the station's floor and the calm voice of time hovered along the walls and ceiling of that

[40] Ada Louise Huxtable, *Kicked A Building Lately?* (New York: Quadrangle Books, 1976) p: xiii-xv.
[41] "Farewell to Penn Station," *New York Times*, October 30, 1963.
[42] Robert A. Caro, *The Power Broker* (New York: Vintage Books, 1974): p. 10.

mighty room…It had the murmur of a distant sea, the languorous lapse and flow of waters on a beach."[44] it was a famous icon. As the plans progressed, numerous articles and op-ed pages inundated readers with angry reactions. For example, journalist John D. Rosenberg argued in "The Case Against Citicide," "New York is indifferent to its present and actively hostile to its past… It guts, wrecks, and mangles under the fool's misnomer of 'progress.' Yet a city which despises its past can have no future; it is a temporal eunuch living rootlessly in the dimensionless point of the present, unnourished by the past, unseeded for the future."[45] With the destruction of Penn Station, New Yorkers finally realized that without any government agency in place to check the actions of planners and developers, more monuments would be lost.

The Emergence of the Landmarks Preservation Commission

In 1965, only a year before the enactment of the National Historic Preservation Act, New York City established its Landmarks Preservation Commission with the hope that the Commission would prevent further loss of historically significant buildings.[46] In the New York City Code § 25-301, City Council stated, "the standing of this city as a world-wide tourist center and world capital of business, culture and government cannot be maintained or enhanced by disregarding the historical and architectural heritage of the city and by countenancing the destruction of such cultural assets."[47] As a matter of

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[43] *Ibid*, p. 12.
[44] Thomas Wolfe, *You Can't Go Home Again* (New York: Harper & Row, Publishers, 1940): p. 48.
[45] John D. Rosenberg, "The Case Against Citicide," *The New Leader* vol. xlvii, no. 25 (December 7, 1964): p. 9.
[46] Garvin, p. 405.
[47] New York City Code § 25-301.

public policy, it identified the Landmarks Preservation Commission as a necessity for the "health, prosperity, safety and welfare of the people."[48]

The 1965 local law gave the Landmarks Commission the power to designate four types of landmarks within the five boroughs of New York City including individual landmarks, historic districts, interior landmarks and scenic landmarks.[49] It defined an individual landmark as "any improvement, any part of which is thirty years old or older, which has a special character or special historical or aesthetic interest or value as part of the development, heritage or cultural characteristics of the city, state or nation."[50] To date, the Landmarks Commission has designated 1,073 individual landmarks within New York City.[51] They include such world-famous buildings as the Chrysler Building (William Van Alen, 1928-30) and smaller, but equally exquisite structures such as Gracie Mansion on the Upper East Side (attributed to Ezra Weeks, 1799-1804; Susan B. Wagner wing, Mott B. Schmidt, 1965-1966).[52]

The second landmark classification, an historic district, encompasses areas that "(a) have a special character or special historical or aesthetic interest or value; and (b) represent one or more periods or styles of architecture typical of one of more eras in the history of the city; and (c) cause such area, by reason of such factors, to constitute a distinct section of the city."[53] Historic districts enable the Commission to have an impact on the preservation and development of an area of the city, instead of just one individual building. Examples include the SoHo ("South of Houston") Cast Iron District in lower

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[48] *Ibid.*
[49] New York City Code § 25-303.
[50] New York City Code § 25-302.
[51] www.ci.nyc.ny.us/html/lpc
[52] Andrew S. Dolkart, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc., 1998): p. 97 and 153.

Manhattan, known for its distinct cast-iron-fronted warehouses built in the mid-nineteenth century for the wholesale dry goods trade[54] as well as the Brooklyn Heights Historic District in Brooklyn. The Brooklyn Heights Historic District was the first historic district designated by the Commission, recognizing its significance as "a neighborhood where one can trace practically the entire history of urban residential design in New York City beginning in the 1820s."[55] As of 2001, the Landmarks Commission has designated 77 historic districts, encompassing more than 21,000 properties.[56] Although this number is impressive for the Commission's 36 years in existence, these buildings (along with the other 1177 landmarks designated) only constitute two percent of the total number of building lots within New York City.[57]

An interior landmark, the third classification, is defined as an interior space, thirty years or older, which is openly accessible to the public, having special historic or aesthetic value.[58] In order to separate church and state, the Commission cannot designate interior spaces used for religious worship. Examples include the Woolworth Building (Cass Gilbert, 1910-1913) and the TWA Terminal A (Eero Saarinen & Associates, 1956-1962) at John F. Kennedy Airport in Queens.[59] To date, the Commission has designated 103 interior landmarks.[60]

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[53] New York City Code § 25-302.
[54] Dolkart, p. 29.
[55] *Ibid*, p. 185.
[56] www.ci.nyc.us/html/lpc.
[57] *Ibid.*
[58] New York City Code § 25-302.
[59] Andrew S. Dolkart, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc.) pp. 22 and 240. On April 4, 2001, a *New York Times* article reported the possibility of the demolition of two of the "pods" in Saarinen & Associates' TWA Terminal. Designated in 1994, already this landmark is threatened, exhibiting the fact that even landmark buildings are not immune from demolition. (Randy Kennedy, "Airport Growth Squeezes the Landmark T.W.A. Terminal," *New York Times*, April 4, 2001.)
[60] www.ci.nyc.ny.us/html/lpc

Finally, the fourth, and least common type of landmark is the scenic landmark, which is defined as "any landscape feature or aggregate of landscape features, any part of which is thirty years or older, which has or have a special character or special historical or aesthetic interest or value as part of the development, heritage or cultural characteristics of the city, state or nation."[61] One example is the Central Park Scenic Landmark, extending from Fifth Avenue to Central Park West on its east-west axis, and 59th Street to 110th Street on its north-south axis.[62] Designed by Frederick Law Olmsted and Calvert Vaux in 1858, Central Park provides New Yorkers with an escape from the crowded, bustling streets of the city. A second example of a scenic landmark is Fort Tryon Park (Olmsted Brothers, 1930-1935) in the Washington Heights section of Manhattan.[63]

Once the Landmarks Commission designates an individual landmark, it notifies various city agencies including the City Council, Department of Buildings, City Planning Commission, Board of Standards and Appeals, Fire Department and the Department of Health.[64] Within sixty days, the City Planning Commission must hold a public hearing to approve or disapprove of the landmark.[65] Customarily it approves designations however, if the newly appointed landmark interferes with a pending planning project, the designation may be revoked. Although the Landmarks Commission and the City Planning Commission communicate with each other to avoid such an incidence, it is possible that a mistake could happen. With approval from the City Planning

[61] New York City Code § 25-302.
[62] Dolkart, p. 111.
[63] *Ibid*, p. 174.
[64] New York City Code § 25-303.
[65] *Ibid.*

Commission. City Council has sixty days to institute any changes recommended by the City Planning Commission and give final approval to the designation.

In addition to having the power to designate various types of landmarks, the Landmarks Commission also has the authority to

> apply or impose, with respect to the construction, reconstruction, alteration, demolition or use of such [landmark] or landscape feature or the performance of minor work thereon, regulations, limitations, determinations or conditions which are more restrictive than those prescribed or made by or pursuant to other provisions of law applicable to such activities, work or use.[66]

While under the law the Landmarks Commission cannot regulate the height and bulk of buildings or density of an area, functions clearly given to the City Planning Commission,[67] it can regulate all work that occurs on any designated landmark. Anytime anyone who lives in or owns a landmark structure wants to do any structural work on it he or she must first secure permission from the Landmarks Commission. Oftentimes, an owner simply needs to fill out several forms. For larger projects however, an owner has to present detailed plans to the Commission, which also holds a public meeting before ruling on it. With this power, the Commission can have a significant impact on the built environment.

Thus, the 1965 local law enabled the New York City Landmarks Commission to join the City Planning Commission, the Housing Development Administration and the Buildings Department as a major player in the New York City real estate market. This set the stage for changes within the development of the city.

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[66] New York City Code § 25-304.
[67] *Ibid.*

CHAPTER 2: THE WASHINGTON STREET URBAN RENEWAL PROJECT

From 1960 to 1965, lower Manhattan's total employment declined more than six percent.[68] Due to the passage of the Interstate Highway Act in 1956 along with the huge number of inexpensive automobiles and widespread suburban development, thousands of residents began to leave the city to embrace the opportunities of the outlying areas. Soon, businesses followed the residents to where both labor costs and rents were less expensive. As the urban population drastically declined, decreasing the tax base and increasing the supply of vacant structures, the local government began to look at ways of improving the city to retain the existing population and prevent any further losses.

One solution to this problem was the creation of a master plan to guide future development. Since lower Manhattan was one of the most historic and prominent locations in New York City, officials knew that with guided growth, the area could attract visitors, generate tax revenue and improve the image of the city.[69] Various groups undertook a number of plans. For example, led by David Rockefeller, president of Chase Manhattan Bank, the Downtown Lower-Manhattan Association drew up a plan for Lower Manhattan (1958). A short time later, the Housing and Development Administration forged the Washington Street Urban Renewal plan. Focused on thirty-eight acres on the Lower West Side of Manhattan, it emanated from the desire of city officials to redevelop this premier, although underutilized section of the city. The plan for the site progressed for more than a decade with changes in its urban design elements as well as mayoral administrations and private-sector organization involvement.

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[68] Wallace, McHarg, Roberts, and Todd, et. al., *The Lower Manhattan Plan.* Prepared for the New York City Planning Commission, 1966: p. 2.
[69] *Ibid*, p. 2.

Removal of Washington Street Wholesale Market

The 1958 Downtown-Lower Manhattan Association's report on lower Manhattan recommended future land uses, redevelopment areas and traffic improvements. It argued that, "While the hard core of the financial district in the center has risen skyward, lower Manhattan has been decaying at the edges."[70] Included within these edges was the obsolete, deteriorated, and traffic congested fruit and vegetable market known as the Washington Wholesale Market, that distributed produce throughout the region.[71]

Figure 2: Washington Market in the early 1960s. (From *Texture of Tribeca* by Andrew Dolkart.)

[70] *Lower Manhattan: Recommended Land Use, Redevelopment Areas, Traffic Improvements, 1st Report* (New York: Downtown-Lower Manhattan Association, Inc., 1958): p. 4.
[71] *Ibid,* p. 4.

Accommodating nearly seventy-five percent[72] of all of the fresh fruits and vegetables that entered the New York metropolitan area, the market fit into narrow streets and small-scale warehouses that had occupied the Lower West Side since 1813. Although Washington Market "was a very special place, like Covent Garden in London or Les Halles in Paris,"[73] the problems plaguing the market were well-known. As early as 1943, an article in *PM's Daily Picture Magazine* stated, "Every time you…buy any fruit or vegetable, half of what you pay represents the cost of moving it from the antiquated, century-old Washington St. Market in lower Manhattan to your table."[74] According to a Department of Agriculture Report (1958), the inefficient handling and redistribution procedures used at Washington Market added more than $8,000,000 to the cost of operations.[75]

The Downtown – Lower Manhattan Association's report recommended that the market relocate outside of Manhattan as "a first essential step in redevelopment of the area."[76] On May 18, 1959, the *New York Times* reported that the city would develop a wholesale food and produce market in Hunt's Point, the Bronx to replace the market along Washington Street.[77] At a cost of about $23,000,000, the new market became a high priority for the city, faced with competition from a new market that the City of Philadelphia was building.[78] Since the rival market was within driving distance from

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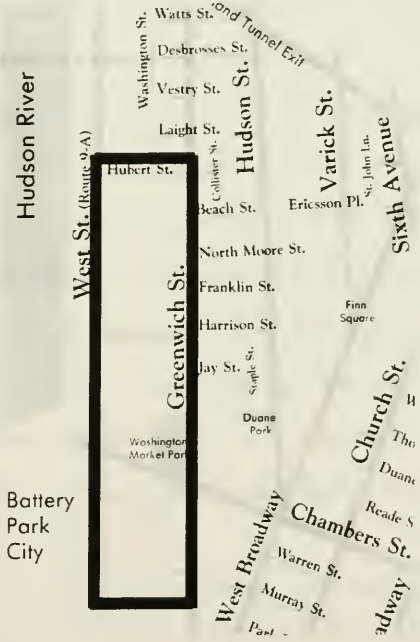
[72] *Ibid,* p. 28.
[73] Ada Louise Huxtable, "Where Ghosts Can Be at Home," *New York Times*, April 7, 1968.
[74] Arnold Beichman, "Attention, Consumer: How Outmoded Distribution System Forces You to Pay Too Much for Produce," *PM's Daily Picture Magazine*, April 8, 1943.
[75] *Lower Manhattan: Recommended Land Use, Redevelopment Areas, Traffic Improvements, 1st Report*, p. 29.
[76] *Ibid*, p. 42.
[77] Farnsworth Fowle, "New City Market in Bronx Backed," *New York Times*, May 18, 1959.
[78] *Ibid.*

New York City, the local government did not want to lose the revenue brought in from the distribution center.

Initial Redevelopment Plans for the Site

In addition to the Washington Wholesale Market, the city would relocate the other markets in the area that sold eggs, butter, specialty meats, and fish. The thirty-eight acre, twenty-four block site bounded by Hubert Street to the north, Greenwich Street to the east, Barclay Street to the south, and West Street to the west, would all be available for redevelopment.[79]

Figure 3: Map of the lower west side of Manhattan showing the area of the Washington Street project. (From *Tales of Old Tribeca* by Oliver E. Allen.)



[79] Wallace, McHarg, Roberts, and Todd, et. al., *The Lower Manhattan Plan.* Prepared for the New York City Planning Commission, 1966: p. 45.

Following the Downtown - Lower Manhattan report's call that, "Redevelopment requires bold and aggressive civic action, citizen participation, broad planning, a new approach to land assembly and, in many cases, extensive demolition,"[80] the City Planning Commission submitted its preliminary plans for redevelopment of the Washington Market site to Mayor Robert Wagner on February 26, 1960. The plans, prepared by Skidmore, Owings & Merrill, called for:

> the ultimate construction of three ten-story office-loft buildings, each with 50,000 gross square feet a floor, or a total of 1,500,000 square feet. The industrial development plans show[ed] a warehouse type of building ten stories high containing floors of 325,000 square feet and served by ramps and elevators. This building would serve a wide variety of uses, such as light manufacturing, processing, storage and other industrial function. It would span Harrison and North Moore Streets. A new police headquarters would also be built in the area between Duane and Chambers Streets, to replace the one at 240 Centre Street. Extensive improvements also would be made to adjacent piers.[81]

The plan was part of a billion dollar renewal scheme for Lower Manhattan.[82] In addition to the Washington Market site, the city was finalizing plans for the World Trade Center, a new site for the New York Stock Exchange, a Civic Center, a heliport, an esplanade along the East River and the Hudson River Landfill project.[83]

The initial Washington Market redevelopment plan emphasized commercial and industrial development because, as industries were leaving the city for less expensive accommodations, New York City officials worried about generating tax revenue for the city. When the City Planning Commission approved the commercial/industrial layout for Washington Market on June 30, 1960, the development was expected to rehabilitate a

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[80] *Lower Manhattan: Recommended Land Use, Redevelopment Areas, Traffic Improvements, 1st Report*, p. 4.
[81] Charles G. Bennett, "City-Jersey Race for Market Seen," *New York Times*, February 26, 1960.
[82] Charles Grutzner, "Second Huge Project is Due Downtown," *New York Times*, February 5, 1960.
[83] *Lower Manhattan: Major Improvements, Land Use Transportation Traffic* (New York: Downtown-Lower Manhattan Association, Inc., 1963): p. 8.

"strategically situated but badly rundown and shabby section of the city."[84] Furthermore, the new development was supposed to attract new industry to the city, thereby increasing the city's economic base.[85] Although the area was in a highly developed business section of the city, only 184 of the 338 buildings in the area were built after 1852 and only five of the buildings were fireproof.[86] Unfortunately, these facts did not make the site adaptable to modern uses. As part of its approval, the Planning Commission declared the site "substandard and suitable for clearance for nonresidential purposes"[87] in order to qualify for federal aid under the urban renewal law.

On September 8, 1960, the Housing and Redevelopment Board announced the possible designation of Erwin S. Wolfson, a prominent real estate developer, as the sponsor for the Washington Market redevelopment area.[88] Although Wolfson was the favored builder for the project, his designation was not guaranteed, allowing any reputable contractor to bid for the job.[89] When the project received the approval of the federal government on November 7, 1960, Wolfson was again identified as the "tentative sponsor" of the project.[90] However, after more than a year of planning meetings and Board of Estimate approvals, Wolfson's involvement in the project dissipated. In January 1962, I.D. Robbins, president of the City Club, claimed that the Washington Market project "represented 'a deal arranged for the largest speculative builder in New York [Mr. Wolfson]' and contained 'a built-in windfall.'"[91] He charged that "the 'windfall' would come about because the recently announced plans of the Port of New

[84] Charles G. Bennett, "Old Market Site to Be Renovated," *New York Times*, June 30, 1960.
[85] *Ibid.*
[86] *Ibid.*
[87] *Ibid.*
[88] John Sibley, "Offices to Cover Old Market Site," *New York Times*, September 8, 1960.
[89] *Ibid.*

York Authority to erect a $375,000,000 World Trade Center south of the development would sharply increase the price of the value of the project's site."[92] This accusation emerged just before the city's legislative arm, the Board of Estimate, approved $150,000,000 for the project. During that time, the estimated cost to acquire the land was $26,000,000, which under urban renewal rules called for the city to pay one-third, and the federal government to cover two-thirds.[93] The minimum bid for the land, therefore, was $12,000,000 at public auction.[94]

Shortly after the denunciations by Mr. Robbins, Wolfson stepped down as the developer for the Washington Market project. Wolfson's departure ultimately delayed the plans for years. On April 24, 1962, the Housing and Redevelopment Board issued a statement that it was looking for a sponsor. In addition, the Board noted that the plans would probably be revised. Under consideration was making the complex fully industrial (as opposed to a mix of commercial and industrial) or even residential. Residential use was doubtful however, because the area did not have any community facilities such as schools, libraries or churches.[95]

The Evolution of Plans for the Washington Market Site

Metro City

Washington Market did not reappear in the news as a proposed downtown planning project until 1965. No further developments had transpired because no sponsor

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[90] "Two Huge Projects Win U.S. Approval," *New York Times*, November 8, 1960.
[91] *Ibid.*
[92] Charles G. Bennett, "Market Site Plan Approved by City," *New York Times*, January 26, 1962.
[93] *Ibid.*
[94] *Ibid.*
[95] "Industry Studied at West Side Site," *New York Times*, April 24, 1962.

emerged to take over the project after Wolfson's withdrawal. On March 1, 1965, the *New York Times* reported a proposed Metro City for the site, "A $60 million complex of six 50-story apartment towers atop two two-story commercial buildings...The roofs of the business structures would form plazas for the 3,000 families that would live in the project."[96] Gotham Construction Corporation along with the George A. Fuller Company applied to build Metro City, which was one of several plans submitted to the City Redevelopment Board and the City Planning Commission for consideration. The Metro City plan was typical of urban renewal projects of the time, with a combination of office or residential spaces geared toward downtown economic development. Other similar projects from the 1950s and 1960s include Charles Center in Baltimore, Maryland and Portland Center in Portland, Oregon.[97]

In New York City, the Washington Market site was controversial. Some city officials wanted the area to proceed solely as an industrial development, while others, such as Robert Moses, wanted to include residential development. According to the Metro City plans, "Ninety per cent of the cost of land acquisition and condemnation and demolition of the existing structures would be borne by the federal government."[98] In addition, "Seventy per cent of the apartments would be sold cooperatively; they would be financed under the Mitchell-Lama Law. Thirty percent would be financed by 90 per cent FHA loans, with the developers supplying 10 per cent."[99] In essence, the money was

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[96] Edith Evans Asbury, "Downtown Plan: Pickaback Homes," *New York Times*, March 1, 1965.
[97] Garvin, pp.129-134.
[98] *Ibid.*
[99] *Ibid.* Under the Mitchell-Lama Law, passed in 1955, private developers agree to limit their return to 6 per cent of their investment and receive mortgage loans from the city or state amounting to 90 per cent of the total cost.

available for the project, however, the city could not agree on its goals for the future redevelopment of the area. As a result, nothing happened.

The Printing Facility

As of February 1967, the city still did not have final plans for the Washington Street market site.[100] In fact, another dispute arose over the best use for the area. Donald F. Shaughnessy, president of the city's Public Development Corporation (PDC), called for a center for legal, financial and corporate printing.[101] Mayor John Lindsay created the Public Development Corporation in 1966 to improve employment conditions in the city in order to diminish the tendency of private enterprises to move to the suburbs. At the time, the printing business, with over 165,000 employees, was one of the largest industries in the city, second only to the apparel trade.[102] The site, just north of the soon-to-be opened World Trade Center, was ideal for a large printing concern that could service the companies a few blocks away.

But Jason R. Nathan, Housing and Development Administrator, preferred a redesign that included public housing and educational facilities.[103] He asserted,

> That is a great site and it must be used in relation to the broader planning projects now being developed. If we were to confine it to industry or to any other fragmentary project without taking into account how they may relate to the lower Manhattan plan or Battery Park City, we would do a tragic disservice to the city.[104]

In his view, instead of supporting the companies located in the World Trade Center with a printing company, the city should build housing, schools and other community services

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[100] In 1967, the project began to be referred to as the Washington Street Renewal Area, instead of its previous name, Washington Market.
[101] Henry Raymont, "City Dispute May Delay Washington Street Market Renewal," *New York Times*, February 28, 1967.
[102] *Ibid.*
[103] *Ibid.*

to accommodate the employees who worked in those companies. Educational facilities were already a suggested part of the Metro City proposal and the Board of Higher Education was considering the relocation of three of its municipal colleges to the site.[105]

However, the site was designated for commercial and industrial use when the federal government and the city purchased it for urban renewal in 1960.[106] Changing the use of the site would require the planners to start over again, necessitating new approvals from numerous agencies within the federal, state, and local governments. Despite the prospect of delaying the project even longer and letting the area sit vacant for an extended length of time,[107] in April 1967, the Lindsay administration asked the federal government to reappraise the use of the twenty-four city blocks.[108]

The city's decision to drastically change its plan was in no doubt bolstered by the several reports on lower Manhattan that came out during the middle of the 1960s. In 1966, three firms, Wallace, McHarg, Roberts and Todd; Whittlesey, Conklin and Rossant; and Alan M. Voorhees & Associates, Inc., issued *The Lower Manhattan Plan*, a master plan for the area. In its assessment of the impact of the currently planned projects in the area, the report suggested that "the area need not be thought of in terms of a single use,"[109] adding that "it may be useful to remove any preconception concerning usage, abandon the original industrial-commercial assumption altogether, and start over."[110]

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[104] *Ibid.*
[105] Leonard Buder, "Three City University College May Be Relocated," *New York Times*, March 24, 1966.
[106] Henry Raymont, "City Dispute May Delay Washington Street Market Renewal," *New York Times*, February 28, 1967.
[107] Since the fruit and vegetable market had moved to Hunts Point in 1966, the buildings within the site were vacant.
[108] Henry Raymont, "City is Seeking Diversified Renewal on Old Washington Street Market," *New York Times*, April 16, 1967.
[109] Wallace, McHarg, Roberts, and Todd, et. al., *The Lower Manhattan Plan.* Prepared for the New York City Planning Commission, 1966: p. 46.
[110] *Ibid*, p. 46.

Looking at all of the downtown projects, from the World Trade Center to the Civic Center, the consultants recommended that the current proposals for Washington Street, namely industry and commerce, were not the best uses for the site. Instead, the consultants suggested educational uses for Washington Street.

> Probably no single topic of recent municipal policy has occupied as much attention as education – both because of the new importance of educational institutions in an increasing technical-professional society, and because of the particular significance of education in providing full opportunities for the city's disadvantaged minorities... Education could provide that focus for residential development in the area which all current proposals lack, a focus essential in an area as isolated as this one is now. The nearest existing residential development is nearly a half mile away. It seems doubtful that an isolated stand of new housing, in the midst of a goods-handling neighborhood, could be successful, nor would it be good policy to try it.[111]

A second decisive report was the city's *Downtown Manhattan Plan*, which stressed the city's need for housing, schools and expansive landscaped areas.[112] A third group studying the area, the city's top-level review board, which included Jason Nathan (who previously supported diversification of the site), Samuel Ratensky, a member of the Housing and Redevelopment Board, and Donald Elliot, chairman of the City Planning Commission, also recommended redesignating the site. Furthermore, this group "favored landscaping and urban design that would tie the area into the World Trade Center immediately to the south, with stretches of landfill to the west."[113] Based on these recommendations, the city changed the direction of development in Washington Street, diminishing the possibility of a large-scale printing facility as previously expected, and opening up the potential of creating a diverse residential and educational district in lower Manhattan.

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[111] *Ibid*, p. 46.
[112] Henry Raymont, "City is Seeking Diversified Renewal on Old Washington Street Market," *New York Times*, April 16, 1967.

The Introduction of Preservation into the Washington Street Urban Renewal Area

On December 21, 1967, Geoffrey Platt, the Chairman of the Landmarks Preservation Commission presented Jason Nathan, the Housing and Development Administrator, with a report entitled, *Landmarks Preservation in the Washington Street Urban Renewal Area.* In his cover letter, Platt noted:

> We derive especial pleasure in rendering this report in that not only does this Urban Renewal Area contain Landmarks of great interest and importance, but the report itself is a landmark: this is the first time in New York City that a government agency charged with the task of historic preservation has been required to report to the agency in charge of urban development.[114]

Although no documentation exists to show where the idea of preserving some of the buildings within Washington Market originated, participants point to several sources. For example, John Boogaerts, principal urban designer for the Washington Street project, remembers that either he or Herbert Oppenheimer, one of the architects chiefly involved with the project, suggested preserving and moving some of the old buildings within the site.[115] Boogaerts recalled that others connected to the project asserted that moving "some rotten old buildings" was "crazy" however, as an architectural student of James Marston Fitch at Columbia University, Boogaerts firmly stood by his proposal.

Another possible source for the idea of incorporating preservation into Washington Street was the fact that, during the late 1960s, preservation was becoming more credible. Laws such as the Demonstration Cities and Metropolitan Development Act of 1966[116] may have compelled cooperation between the Landmarks Commission

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[113] *Ibid.*
[114] Letter from Mr. Geoffrey Platt to Mr. Jason Nathan dated December 21, 1967. *Landmarks Preservation Commission files.*
[115] Interview with Mr. John Boogaerts, March 12, 2001.
[116] Title VI of this law granted recognition of and funding for historic structures within urban renewal areas. See Chapter 1.

and the Housing and Development Administration. This cooperation happened whether those who did not favor preservation wanted it to or not. As New York City lamented the loss of Pennsylvania Station, preservation became more of an issue within urban renewal projects, starting with Washington Street.

The Landmarks Preservation Commission's Report for Washington Street

In September 1967, the Housing and Development Administration asked the Landmarks Commission to review the city's 25 urban renewal areas for potential landmarks. The Commission staff quickly completed twelve reports because either few or no landmarks existed within the areas slated for demolition.[117] The Washington Street project, the thirteenth report, however, was a different matter. Here, the Commission recommended ten buildings for landmark status -- nine residential townhouses and one commercial structure.

The Harrison Street Houses

The Commission report noted that the townhouses, previously called "genteel" houses, represented the typical building located in an area that was known as "Dominie's Bouwerie" at the beginning of the nineteenth-century.[118] It demonstrated that since this part of the city was located along the waterfront, commercial activity expanded rapidly in the area during the 1800s so that "By the end of the nineteenth-century this entire area was wholly commercial, and there were no more than a handful of the original

[117] Letter from Geoffrey Platt to Jason Nathan dated December 21, 1967. *Landmarks Preservation Commission files.*
[118] Ira H. Goldman, *Tribeca: Historical Aspects 1626-1974* (New York: Office of Lower Manhattan Development, June 1974): p. 2.

townhouses left."[119] The report further contended that "Nine of these have miraculously remained until today. They were long ago converted into warehouses, and the ground floor detail destroyed, but, they preserve intact, as a group, the characteristic late eighteenth-century scale and profile which exists nowhere else in the City."[120]

Six of the houses, numbers 29, 31, and 33 Harrison Street and 327, 329 and 331 Washington Street, comprised a corner along Harrison and Washington Streets within the boundaries of the renewal area. Unknown architects built these six houses between 1827 and 1828.[121] The other three houses, numbers 314, 315 and 317 Washington Street were almost a block away, between Jay and Duane Streets. Under the most current proposal for the Washington Market site, these three houses were directly in the path of destruction for one of the impending high-rise towers, thereby necessitating their relocation if they were to be preserved.

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[119] Landmarks Preservation Commission, *Landmarks Preservation in the Washington Street Urban Renewal Area* (New York: Landmarks Preservation Commission, 1967): p. 2.
[120] *Ibid*, p. 2.
[121] *LP-0554 through LP-0559*, Landmarks Preservation Commission, New York, May 13, 1969.

Figure 4: 331, 329 and 327 Washington Street. (From *The Destruction of Lower Manhattan* by Danny Lyon.)

Figure 5: Corner of Harrison and Washington Streets. (From the *New York Times*, April 7, 1968.)

The houses numbered 315 and 317 Washington Street were formerly owned by John McComb (1763-1853), "New York's first native-born architect."[122] He bought the land under 317 Washington Street in 1795 and constructed the townhouse as his own residence from 1796-1797.[123] "In 1799 McComb bought the adjoining lot at 315 Washington Street and built a stable; in 1819 he tore down the stable and erected the present building in the same style as his own No. 317."[124] During his career, John McComb had a "reputation as the leading architect of the Federal period."[125] Some of his most recognizable buildings include New York's City Hall (1802) and Hamilton Grange (1802), in Harlem. The houses at 315 and 317 Washington Street, although not in flawless condition, still displayed McComb's early work, including the Flemish bond brickwork and the splayed lintels with a shadow of the keystone.[126]

Across the street from the McComb houses was 314 Washington Street, built from 1803 to 1804 by Jonas Wood.[127] In its designation report, the Landmarks Commission described this house as "a fortuitous survival of a class which, though built for people of considerable means, presented a very discreet and unostentatious exterior. One can see in this house an exceedingly careful attention to proportion and harmony of detail..."[128] Despite its conversion to commercial use on the first floor, 314 Washington Street remained in relatively good condition.

In its report to the Housing and Development Administration, the Landmarks Commission argued, "The Washington Street houses, then, are exceedingly important –

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[122] "Part of Washington Market Renewal Area Approved for College," *New York Times*, March 19, 1968.
[123] Landmarks Preservation Commission, *Landmarks Preservation in the Washington Street Urban Renewal Area* (New York: Landmarks Preservation Commission, 1967): p. 3-4.
[124] *Ibid*, p. 4.
[125] *Ibid*, p. 5.
[126] *Ibid*, p. 5.

virtually indispensable, in fact – if we truly wish to preserve the continuity of historical New York. Notwithstanding, we realize that, situated as they are, isolated in the middle of an area to be totally rebuilt, they present a serious problem to the planner."[129] As a solution, the Commission offered, "It is our hope that the three individual houses will be moved up to make a group of nine."[130] Physically, the six townhouses at Washington and Harrison Streets were worthy of preserving because they stood two and a half stories, as opposed to the usual three or four; they retained their original rooflines; and six of the houses were together occupying a corner.[131] Moreover, the Commission reasoned that all nine of the houses had more to offer besides their architectural and historical value.

> First, however this area is developed there will be a need for some element of low, domestic scale – it would be better to retain these than to demolish them and build a new building of the same size; second, the downtown lower Manhattan area, especially on the west side, will increasingly need some continuous, permanent point of reference linking past, present and future – this group of buildings will provide such a point of reference; third, it is no exaggeration to say that New York has a reputation for callousness towards its past – preservation of these houses would be a big step in mitigating it.[132]

Altogether, if restored, the townhouses dating from 1796 to 1828, would "be the strongest statement of Federal times in the City."[133]

The Bogardus Building

In addition to the nine townhouses, the Landmarks Commission identified one commercial structure worthy of preservation within the Washington Street Urban

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[127] "Part of Washington Market Renewal Area Approved for College," *New York Times*, March 19, 1968.
[128] *LP-0553,* Landmarks Preservation Commission, New York, May 13, 1969.
[129] Landmarks Preservation Commission, *Landmarks Preservation in the Washington Street Urban Renewal Area* (New York: Landmarks Preservation Commission, 1967): p. 8.
[130] *Ibid*, p. 8-9.
[131] *Ibid*, p. 9-11.
[132] *Ibid*, p. 12.
[133] *Ibid*, p. 11.

Renewal area. James Bogardus, the "Architect-in-Iron," constructed the building, a row of four-story high stores located at Washington and Murray Streets, in 1849 for Edgar H. Laing.[134] Although the structure appeared to be one building, it actually had separate walls behind its façade.[135] The significance of the building resulted from its use of prefabricated and interchangeable parts that allowed assembly into subsections prior to installation, necessitating the pieces to only be set in place and bolted down at the construction site.[136] "This system yielded economies in time, energy and money,"[137] and therefore acted as a precursor to the phenomenal skyscraper construction of the late nineteenth-century. As described in the *New York Evening Post* on May 3, 1849, Bogardus' patented construction was unique because:

> These buildings will sustain greater weight, and are put up with less inconvenience than brick buildings, being cast and fitted so that each piece may be put up as fast as it is brought on the ground. They may be taken down, removed and put up again in a short time, like any other casting. In their mode of construction nearly three feet of room is gained over buildings put up with brick. They admit more light, for the iron columns will sustain the weight that would require a wide brick wall in ordinary buildings. They combine beauty with strength, for the panels can be filled with figures to any extent.[138]

Construction on the Bogardus Building began on February 25, 1849 and ended almost two months later.[139] This speedy construction was remarkable considering that construction of brick buildings, which were very popular at the time, could take years to complete.

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[134] Margot Gayle and Carol Gayle, *Cast-Iron Architecture in America: The Significance of James Bogardus* (New York: W.W. Norton & Company, 1998): p. 81.
[135] Edward C. Burks, "Brooklyn's Magnolia Tree Nears Landmark Status," *New York Times*, February 4, 1970.
[136] Gayle and Gayle, p. 83.
[137] *Ibid*, p. 83.
[138] Landmarks Preservation Commission, *Landmarks Preservation in the Washington Street Urban Renewal Area* (New York: Landmarks Preservation Commission, 1967): p. 16.
[139] Gayle and Gayle, p. 83.

Figure 6: James Bogardus Building. (From *The Texture of Tribeca* by Andrew Dolkart.)

At the time that the Landmarks Commission issued its report, the Bogardus Building was not in good condition. The façade was pulling away from the party wall and the threat of an early and severe winter weather jeopardized the safety of the building.[140] With this knowledge, the Commission proposed "that the building be dismantled and re-erected as an integral part of a new building. We have looked at the old building carefully and we are convinced that it can easily be the corner element in practically any kind of new

[140] "Culture Wins Again! Five Historic Buildings Saved From Destruction," *East Side News*, November 6, 1970.

building of any size and any height..."[141] Since the Commission felt that the Bogardus Building had "not received one-tenth the attention that its architectural significance warrant[ed]."[142] it suggested that the building's cast-iron façade, the most innovative aspect of the structure, be moved in order to escape demolition.

Final Plans for the Washington Street Urban Renewal Area

The Housing and Development Administration accepted all of the Landmarks Preservation Commission's recommendations. *New York Times* architectural critic, Ada Louise Huxtable, commemorated the occasion by writing, "There are no flags flying to mark it, but a large battle has been won in New York. After years of callous wholesale destruction of the city's architectural heritage there is now a near-total reversal of official policy toward the past."[143] With this action, preservation, and the recognition of the significance of historic buildings, became an important factor in redevelopment. In addition to the Washington Street project, the City Planning Commission designated the South Street Seaport as an urban renewal area, with the prime objective of preservation.[144] Mike Gold, Director of Operations at the Landmarks Commission expressed, "New York has always been a little commercial and a little crass about its past. But getting people to remember the past while they're looking to the future – that's our triumph."[145] The Housing and Development Administration announced that any

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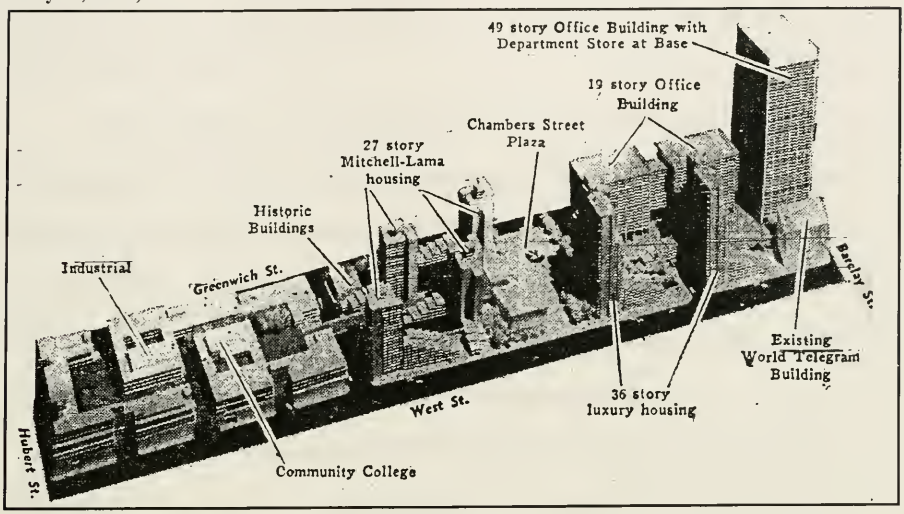
[141] Landmarks Preservation Commission. *Landmarks Preservation in the Washington Street Urban Renewal Area* (New York: Landmarks Preservation Commission, 1967): p. 17.
[142] *Ibid*, p. 17.
[143] Ada Louise Huxtable. "Where Ghosts Can Be At Home," *New York Times*, April 17, 1968.
[144] *Ibid.*
[145] Marilyn Daley, "Our Landmarks: Washington Mart Fights the Odds in Bout With Old Foe Urban Renewal," *New York Daily News*, April, 24, 1968.

sponsor for the Washington Street project had to incorporate the Harrison Street houses and the Bogardus Building into its redevelopment scheme.[146]

Figure 7: 1968 Model of the Washington Street Urban Renewal Area. (From the *New York Times*, July 27, 1968.)



On July 27, 1968, Mayor Lindsay unveiled the new sponsors and plans for the $190 million[147] urban renewal project – a completely overhauled plan from the proposed scheme several years earlier. The city-owned site would incorporate four separate complexes including a $90 million commercial center, a $50 million housing development, a $35 million campus for Manhattan Community College, and a $15 million center for the printing industry.[148] The International Brotherhood of Pulp, Sulphite & Paper Mill Workers would sponsor 1,200 middle-income housing apartments, and retained the architectural firm of Oppenheimer, Brady & Associates to design them. For the community college, the City University of New York would sponsor the

[146] Ada Louise Huxtable, "Hands Across the Bureaucracy," *New York Times*, December 20, 1970.
[147] Alfred Miele, "Housing, Industry Planned for Renewal Site," *New York Daily News*, July 27, 1968.

construction, with Caudill Rowlett Scott as the architects. The Lefrak Organization would sponsor the printing complex and the commercial center containing three office towers and a shopping center as well as a luxury housing complex with 900 apartments.[149] Gruzen & Partners would be the architect for Lefrak and act as the coordinating architect for the entire project.[150]

This new scheme was an integral part of the master plan for Lower Manhattan. To emphasize the connections to the surrounding projects that were taking place at this time, the designers added several new features. They added a pedestrian walkway to run through the entire site and connect it to the World Trade Center buildings to the south. They also inserted a plaza along Chambers Street to intensify its function as the major axis between the renewal site and the East Side of Lower Manhattan.[151]

A model of the entire project from 1968 showed the long, narrow site, twelve blocks long by two blocks wide, with the industrial area along Hubert Street at the northern end, occupying approximately 180,800 square feet of space. Below the industrial site was the institutional area for Manhattan Community College, with approximately 173,800 square feet of space. Located next were the historic buildings, with 27,000 square feet of space, and then the Mitchell-Lama housing complex with 178,500 square feet. Over 205,000 square feet of space was left open for Chambers Street Plaza and luxury housing was given 103,500 square feet of space. Finally, at the

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[148] *Ibid.*
[149] Alfred Miele, "Housing, Industry Planned for Renewal Site," *New York Daily News*, July 27, 1968; Charles G. Bennett, "Downtown Renewal Plan Adds College for 5,000," *New York Times*, July 27, 1968.
[150] *Ibid.*
[151] Interview with Mr. John Boogaerts, March 12, 2001.

southern end of the site, a large office complex with a department store at its base was designed to occupy 147,200 square feet.[152]

The Project Goes Forward

With the plans set, demolition proceeded at a rapid pace. By June 1969, the *New York Times* described "the project area, stretching from Hubert Street on the north to Barclay Street [as] a scene of desolation, with only a few low brick buildings remaining."[153] By December 1970, however, reconstruction still had not started. Ada Louise Huxtable described the nine townhouses, which were all designated as individual landmarks on May 13, 1969,[154] as standing alone, "looking frail and vulnerable, like some surrealist vision out of Edward Hopper."[155] Although Mayor Lindsay expected construction to begin by the middle of 1969, this was not the case. Since the amended plan was extensively altered from the 1960 original, city officials needed to receive new approvals on all aspects of the present design from federal, state and local governments. This required the completion of lengthy proposals and time-consuming redesigns.

[152] Housing and Development Administration, *Washington Street Urban Renewal Project in Lower Manhattan* (New York: Housing and Development Administration, January 1968): p. 4.
[153] "Renewal Project Due for Hearing," *New York Times*, June 5, 1969.
[154] *LP-0551 through LP-0559*, Landmarks Preservation Commission, New York, May 13, 1969.
[155] Ada Louise Huxtable, "Hands Across the Bureaucracy," *New York Times*, December 20, 1970.

Figure 8: The landmark buildings stand alone after the demolition of Washington Market. (From the New York City Landmarks Preservation Commission's Slide Library.)

One example of the prolonged approval process involved the nine Harrison Street landmarks. In 1969, the Federal Department of Housing and Urban Development had to approve the amended urban renewal plan.

> HUD, in an unusual expression of esthetic conviction, thought the housing towers and small buildings incompatible. [The Housing and Development Administration] replied that the Federal houses would be next to modern buildings of similar scale and character, with open space designed to be sympathetic to the remains of the 19th century streetscape. The amended plan was then accepted by HUD and approved by the Board of Estimate.[156]

With the approval granted however, the Housing and Development Administration still had to finance moving and rehabilitation costs. Luckily, after months of delays, the project was awarded a $1,050,000 grant when it was discovered that restoration, moving,

[156] *Ibid.*

construction and architectural and engineering costs were eligible for available HUD funding.[157]

Since the preservation and incorporation of the landmark buildings was "integral to the new scheme"[158] for the Washington Street Urban Renewal Area, those involved, specifically the architects at Oppenheimer, Brady & Associates and John Boogaerts at the Housing and Development Administration, did everything necessary to ensure its success. Although the historic buildings occupied the smallest parcel within the redevelopment plan, they received an enormous amount of attention. In order for construction for the middle-income housing to begin, a major aspect of the project, three houses on Washington Street and the façade of the Bogardus Building had to be moved from their original locations.

[157] *Ibid.*
[158] *Ibid.*

CHAPTER 3: MOVING HISTORIC BUILDINGS

In her book, *Domestic Manners of the Americans*, Frances Trollope observed during her stay in Cincinnati, "One of the sights to stare at in America is that of houses moving from place to place...The largest dwelling that I saw in motion was one containing two stories of four rooms each; forty oxen were yoked to it. The first few yards brought down the two stacks of chimneys, but it afterwards went on well."[159] In the 1860s, more than thirty years later, another building move occurred in Boston. The Hotel Pelham had to be pushed back approximately 14 feet to accommodate the widening of Tremont Street.[160] During this four-day move, the engineers responsible for the transfer did not even bother to remove the furniture as the structure was lifted onto rollers and moved.[161]

From the perspective of those unfamiliar with engineering practices, buildings provide shelter, warmth and protection, and are therefore solid and immensely heavy structures immovable from their original foundation. However, according to architect, engineer and attorney Samuel Y. Harris, the process "sounds and looks more difficult than it is."[162] Although moving a structure is not an everyday occurrence, the practice is rather common. Motivations for relocating a building include "moving a county seat, retreating from a rising tideline, the installation or widening of tracks, and the discovery of a valuable vein of iron ore or coal beneath an existing town."[163] In addition, during the eighteenth and nineteenth centuries, homeowners moved houses because the cost of new

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[159] Frances Trollope, *Domestic Manners of the Americans* (New York: Alfred A. Knopf, 1849): p. 89-90.
[160] "House Moving in Boston," *Journal of the Franklin Institute*, volume 59, no. 2 (February 1870): pp. 89-92.
[161] *Ibid*, p. 92.
[162] Interview with Samuel Y. Harris, March 2, 2001.

construction often exceeded the cost of moving an existing structure to a new location.[164] However, in the present day, with lower construction costs and greater availability of building materials, moving a building is now more expensive than new construction. More recently, therefore, houses are moved because of their historical significance, usually to rescue a building from destruction.

The Process of Moving an Historic Structure

Moving an historic building is not very different from moving a non-historic structure. Since historic buildings are older, however, the risk is greater because the structural materials are more fragile. But no matter the age of the building or the distance the structure needs to travel, extreme care must be taken to ensure the building survives the transition from its old location to its new site. Because of the notable risk involved, the process incorporates several key planning stages for success. These include choosing a contractor; selecting the best procedure for the move; planning the route; documenting the building; readying the new site for the structure; preparing the building for the relocation; and finally, moving the structure.[165]

The first stage in moving an historic building is to choose a reputable moving contractor. Although this seems like an obvious starting point, its importance should not be overlooked. Relocating a structure requires specialized equipment and technical

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[163] John Obed Curtis, *Moving Historic Buildings* (Washington, D.C.: U.S. Department of the Interior, 1979): p. 2.
[164] Richard Macias, "Moving Houses: A Strategy for Urban Neighborhood Reuse," in *Adaptive Reuse: Issues and Case Studies in Buildings Preservation* edited by Richard L. Austin (New York: Van Nostrand Reinhod, 1988): p. 30.
[165] John Obed Curtis, *Moving Historic Buildings* (Washington, D.C.: U.S. Department of the Interior, 1979).

expertise that only a few engineering firms possess. Priority must be taken to ensure that the least amount of historic fabric is lost and all building members arrive intact.

Second, the contractor must choose the best procedure for the move. According to John Obed Curtis in *Moving Historic Buildings*, buildings can be moved fully intact, partially disassembled or completely disassembled.[166] Unmistakably, the most favorable operation is to transfer the building intact.[167] When the Empire Theater in New York City rolled down 42nd Street in 1998, the 7.4 million-pound structure moved in one piece along tracks on piles embedded in bedrock deep beneath the surface of the road.[168] Anthony Mazzo of Urban Foundations/Engineering in Queens, the firm in charge of the project, compared the process to "using a dolly to move a piece of furniture."[169] This method diminishes the loss of historic material, in addition to ensuring that mistakes will not be made in the reassembly process.

Moving a building through partial disassembly is a second procedure for relocation. Separating a structure apart into the most manageable pieces is an option when keeping the structure intact is impossible because of size or route difficulties.[170] Frame structures can be split into roof, wall and floor components while the main block of masonry buildings can travel separately from the roof and other frame elements.[171] This technique is more expensive than keeping the building in one piece however, because of time and labor costs. Furthermore, any disassembly results in the loss of historic fabric such as mortar and nails.

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[166] *Ibid*, p. 19.
[167] John Holusha, "The Theater's on a Roll, Gliding Down 42nd Street," *New York Times*, February 28, 1998.
[168] *Ibid.*
[169] John Holusha, "A 1912 Playhouse on 42nd Street," *New York Times*, November 30, 1997.
[170] John Obed Curtis, *Moving Historic Buildings*, p. 23.

The moving procedure most deleterious to historic buildings is total disassembly. In a framed house, all of the plaster and possibly the wooden lath will be lost. In addition, the mortar used for the bricks in the chimney will be destroyed. The extent to which wooden elements are damaged depends on their condition before the move.[172] Masonry buildings also lose a considerable amount of historic fabric because of breakage of masonry units and loss of mortar. "Even with minimal attrition, the texture and coloration of the original masonry wall is extremely difficult to reproduce faithfully."[173] Because of the harmful effects of the complete dismantling of a structure, this method should be the last possible solution in moving a building.

Once the engineer selects the best procedure for transporting the structure, the next step is to plan the route the building will take during its shift. While this step may not seem to offer any difficulties, preparing the street for the move takes an enormous amount of planning in terms of attention to detail and preparation.[174] Modern cities often present more obstacles to a moving building than did towns in the eighteenth and nineteenth centuries. Overhead utility wires, trees, traffic, lampposts, narrow streets, uneven surfaces and curbing all present barriers to a large moving structure.[175] Permits must be obtained to temporarily dismantle overhead wires or trim trees. Moreover, if a building is going to move along a road or highway for an extended period of time, road and parking permits must be secured as well.[176]

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[171] *Ibid*, p.23.
[172] *Ibid*, p.19.
[173] *Ibid*, p.19.
[174] Interview with Samuel Y. Harris, March 2, 2001.
[175] Richard Macias, "Moving Houses: A Strategy for Urban Neighborhood Reuse," p. 31.
[176] John Obed Curtis, *Moving Historic Buildings*, p. 24.

The fourth step in planning a move for a building is documentation. Although this stage is important for any moved building, it is quintessential for a structure that will be totally disassembled in order to ensure that all of the pieces are placed back in their original position. Photographs, measured drawings and field notes should record the exact location of every masonry unit or frame member. Mortar thickness should be noted as well as descriptions of special details such as decorative elements and joinery.[177] All pieces should also have markers determining the northward direction to ensure that pieces are reassembled in the correct orientation.

When documentation is complete, the next phase is to choose a new site and prepare that site for the building. For an historic structure, the new site should be comparable to the previous location, such as a city lot for an urban dwelling or a tract in the woods for a log cabin.[178] In addition to the placement of the structure, factors such as shape, mass, and scale of the adjacent buildings are imperative. The newly located building should fit harmoniously within its new surroundings in order to not appear awkward or out of place.[179]

Once the appropriate site is chosen, the new foundation should be prepared for the building. One important requirement for the foundation is that it keeps water from seeping into the basement. "A poured concrete floor atop a 6-mil polyethylene vapor barrier should complete an adequate foundation for the structure."[180] If the building is totally disassembled for the move, a plumb, square foundation is acceptable for the structure. For a building that is moved intact however, the building has the potential of

[177] *Ibid*, p. 28, 34.
[178] *The Burra Charter* (Australia ICOMOS, Inc., 1999): p. 4.
[179] John Obed Curtis, *Moving Historic Buildings*, p. 32.
[180] *Ibid*, p. 33.

settling during transit, thereby changing the calculated dimensions established during the documentation phase.[181] To eradicate this problem, the building should be sustained on cribbing at the necessary height above the footings and the foundation walls built up to correspond to the distortions of the existing side walls.[182] Another potential predicament, particularly with masonry buildings, is the cracking of the foundation under the weight of the structure. This can be avoided by using a settlement-free foundation or putting the foundation deep into bedrock or on piles.[183] By using any of these methods, the foundation will settle as a sheet, precluding the formation of cracks.[184]

Preparing the building for the move is the sixth step in moving an historic building. All walls should be braced to prevent any twisting or deformation.[185] In the Empire Theater, the contractor built a rigid platform with welded steel beams inside the structure to give extra support to the theater walls.[186] In addition, any delicate or fragile building components should be cushioned to prevent any harmful effects from the move. For example, when the Church of the Virgin Mary was moved in Most, Czeckoslovakia in the mid-1970s, the intricate detailing of the vaulted ceiling was encased in padding to ensure that nothing would be damaged during the relocation.[187]

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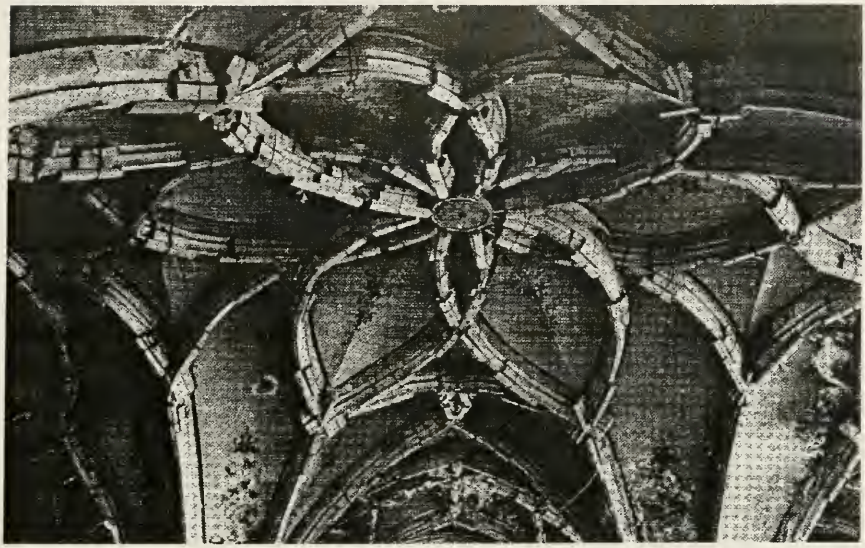
[181] *Ibid*, p. 34.
[182] John O. Curtis, "Moving Historic Buildings," *AIA Journal*, 43, 3 (March 1965): p. 41.
[183] Interview with Samuel Y. Harris, March 2, 2001.
[184] *Ibid.*
[185] John Holusha, "The Theater's on a Roll, Gliding Down 42nd Street," *New York Times*, February 28, 1998.
[186] *Ibid.*
[187] John Obed Curtis, *Moving Historic Buildings*, p. 13.

Figure 9: Interior of the Church of The Virgin Mary in Most, Czechoslovakia showing the cushioning around the groins in the vaulted ceiling. (From *Moving Historic Buildings* by John Obed Curtis.)



Once the building is prepared for travel, the moving process can finally begin. To move an intact structure, the building must be disengaged from its foundation through a method of piercing and needling.[188] First, steel beams, or needles, are put through the foundation walls.[189] Then, carriage beams are placed underneath the needles and the foundation is cracked all the way around. Effectively, a grid of steel beams creates the carrying surface for the structure, which has to substitute for the original foundation in every respect.[190] According to Samuel Y. Harris, once the structure is ready to move, the biggest challenge is not to hurry.[191] Rushing the move could have disastrous results such as the loss of the building or injury to someone working on the job.

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[188] Interview with Samuel Y. Harris, March 2, 2001.
[189] *Ibid.*
[190] *Ibid.*
[191] *Ibid.*

For the Empire Theater move, the entire planning process took three months. In the end, the engineers used hydraulic jacks to lift the building one-eighth of an inch onto steel rollers along eight steel tracks. [192] In order to not rush the job, the theater moved along 42nd Street at a speed of only two miles an hour.[193] To move only 170 feet, the process took more than six hours.[194]

[192] John Holusha, "The Theater's on a Roll, Gliding Down 42nd Street," *New York Times*, February 28, 1998.
[193] *Ibid.*
[194] *Ibid.*

CHAPTER 4: MOVING BUILDINGS WITHIN THE WASHINGTON STREET URBAN RENEWAL AREA

THE HARRISON STREET HOUSES

For relocating and reconstructing the townhouses within the Washington Street Urban Renewal Area, the Housing and Development Administration (the "HDA"), the Landmarks Preservation Commission (the "Landmarks Commission"), and the architecture firm, Oppenheimer, Brady & Associates ("Oppenheimer, Brady") worked together closely. As the city agency overseeing the entire urban renewal area, the Housing and Development Administration secured the Federal funding for this aspect of the project and also participated in the design of the landmark houses within the entire site with the help of John Boogaerts. The Landmarks Commission researched the history of the buildings and set the specifications to which the house had to be preserved.[195] Oppenheimer, Brady created the architectural drawings for the Harrison Street houses (and the middle-income high rises) and oversaw the construction.

Those involved with moving the three townhouses followed standard procedures, as outlined in the previous chapter. Unfortunately, very little written documentation exists on the actual move, especially for the John McComb houses, numbers 315 and 317 Washington Street. However, photographic evidence provides some insight into the method used for the relocation. Once the three landmarks were moved to join the other six townhouses on the corner of Harrison and Greenwich Streets, Oppenheimer, Brady began the long, intensive reconstruction and preservation process.

Moving 314, 315 and 317 Washington Street

By 1971, most of the structures in the renewal area had been demolished, with the exception of the ten landmark buildings and several structures involved in lawsuits against New York City.[196] On May 15, 1971, the top floor and a half of the John McComb houses "were gingerly loaded" onto flatbed trucks and moved around the corner from their original site at Washington and Jay Streets to Harrison and Greenwich Streets.[197] Since the first floor of the buildings had been converted to storefronts when the area changed from residential to commercial use, the Landmarks Commission and the architects involved decided that only the top half of the houses were worthy of preservation. At their new location, each of the houses was placed on a new foundation with a front stoop above the level of the sidewalk and a non-historic first floor.[198]

Unfortunately, moving the McComb houses did not proceed without catastrophe. According to John Nicholas, Jr. of Nicholas Brothers, the contracting company in charge of the job, 315 Washington Street had severe damage from a fire from years before and did not have a roof or a back wall.[199] Although the contractor braced the building for its relocation, its façade collapsed during the moving process because of the fragility of the structure.[200] Number 317 Washington Street survived the move intact.

More than a year after the McComb houses, the Jonas Wood house moved to its new location. On December 14, 1972, Nicholas Brothers moved the building onto its lot

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[195] Robert E. Tomasson, "City to Sell Restored Townhouses," *New York Times*, June 15, 1975.
[196] Robert E. Tomasson, "Big Downtown Project Starts," *New York Times*, October 29, 1972. Since the planning process for the site extended over such a long period of time, a Federal judge barred the city from demolishing several non-landmark buildings until all of the projects planned for the area were approved. The residents who lived in the buildings paid as little as $75 for two floor apartments and did not want to lose their homes because of the renewal site.
[197] "2 Landmark Houses Moved to New Sites," *New York Times*, May 16, 1971.
[198] Edward C. Burks, "House Built in 1804 Joins Historic Strip," *New York Times*, December 15, 1972.
[199] Phone interview with John Nicholas, Jr., February 27, 2001.

at the corner of Harrison and Greenwich Streets, although the structure had been perched on blocks about 50 feet from its foundation for months.[201] No documentation exists to specify exactly when the Jonas Wood house moved from its location at Washington and Jay Streets to its temporary spot or why it was left in an intermediate stage for such a long time. A *New York Times* article from July 14, 1971 indicates that at that time, *three*, not two, buildings had been moved in the Washington Street Urban Renewal Area. Therefore, 314 Washington Street most likely remained in a transitory state for nearly a year and a half before its final installation.[202]

Similar to the McComb houses, the architects saved only the top floor and a half of the Jonas Wood house. Hydraulic jacks lifted the 1804 structure onto twenty-four rubber tires and then placed the building over its new foundation.[203] The fragile brick walls were sheathed in plywood in order to protect the fabric of the building during the move. "[Herbert] Oppenheimer and Allen Trousdale, an associate working at the site, watched anxiously…half expecting something to snap as the old home…tilted while being pulled by cables."[204] Nicholas Brothers workmen operated winches that controlled the tension in the cables and the rubber tires "which looked like the landing gear of a big aircraft."[205]

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[200] Oliver E. Allen, *Tales of Old Tribeca* (New York: The Tribeca Trib Inc., 1999): p. 118.
[201] Edward C. Burks, "House Built in 1804 Joins Historic Strip," *New York Times*, December 15, 1972.
[202] "Landmarks Unit Backs Restoration of 9 Old Houses," *New York Times*, July 14, 1971.
[203] Edward C. Burks, "House Built in 1804 Joins Historic Strip," *New York Times*, December 15, 1972..
[204] *Ibid.*
[205] *Ibid*

As the workmen reduced the tension in the cables, the house carefully moved into place. With 314, 315 and 317 Washington Street finally completing the group of nine townhouses on Harrison Street, the restoration process could begin.

Figure 10: The Jonas Wood House before its move. (From the New York City Landmarks Preservation Commission's Slide Library.)

Figure 11: Another view of the Jonas Wood House. (From the New York City Landmarks Preservation Commission's Slide Library.)

Figure 12: The Jonas Wood House before it moved to its final destination. (From the New York City Landmarks Preservation Commission's Slide Library.)

Figure 13: Moving the Jonas Wood House in 1972. (From *Tales of Old Tribeca* by Oliver E. Allen.)

Preserving the Harrison Street Houses

The first major change to six of the nine landmark townhouses was their address. (Please see Appendix A.) With the elimination of Washington Street within the renewal area and three of the houses changing locations, the Board of Estimate approved the changes of address sometime before July 26, 1971.[206] The landmarks became known as the Harrison Street houses with numbers ranging from 25 to 41.

The next alterations to the houses had a much greater impact than a change of address. On July 14, 1971, the Landmarks Preservation Commission approved the architectural plans from Oppenheimer, Brady & Associates for the restoration of the nine

[206] Journal of Proceedings of the Board of Estimate of the City of New York, *Calendar Number 164*, August 19, 1971.

structures, with the exception of such minor items as molding thickness.[207] The architects were meticulous in the detailing for the buildings. Although no original drawings existed for any of the houses, the Landmarks Commission and Oppenheimer, Brady reviewed the plans of other houses designed by John McComb. By understanding his interpretation of the Federal style, the architects incorporated McComb's mastery into the restoration and reconstruction by using details he put into his other buildings.[208] Other references used included photographs of 116 and 118 Cedar Street, 282 West 11th Street, and 8 Grove Street, all Federal-style houses in New York City.[209]

A north elevation of the six structures along Harrison Street and a west elevation of the three houses along the former Washington Street indicate the historic fabric that the architects preserved and the new materials they installed.[210] Since the three moved buildings did not have a first floor, all of the building material is non-historic for their first floors (and 27A Harrison has a completely new façade since the original fell off during the move).

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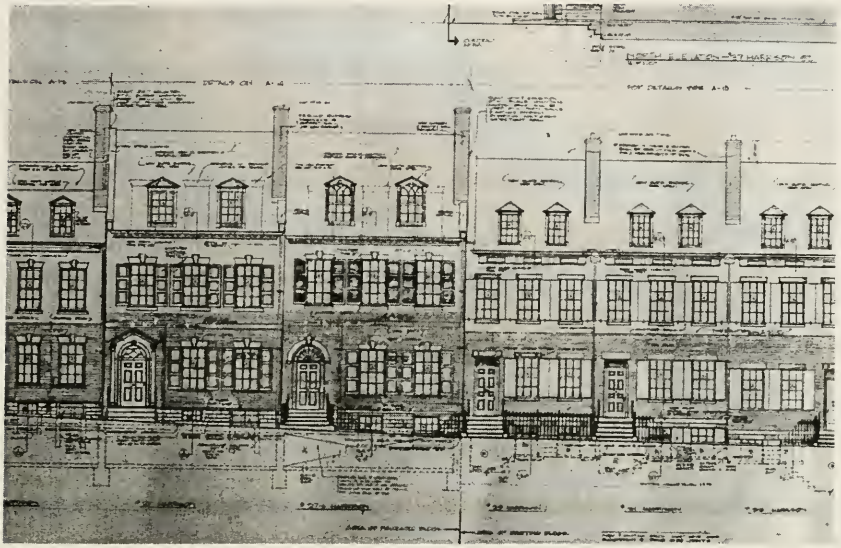
[207] "Landmarks Unit Backs Restoration of 9 Old Houses," *New York Times*, July 14, 1971.
[208] *The Harrison Street Houses files*, Landmarks Preservation Commission, New York, New York.
[209] *Harrison Street Houses Files*, Landmarks Preservation Commission, New York, New York.
[210] *Washington Street Urban Renewal Area, Historic Restoration Phase II, North Elevation*, Oppenheimer, Brady & Associates Files, August 10, 1971.

Figure 14: Architectural drawing of the houses along Harrision Street. *(From the files of Oppenheimer, Brady & Associates.)*



Despite the fact that the six other houses did not move from their original location, they too received new brick on their first floor facades. The buildings had all been converted to commercial warehouses during the mid-nineteenth-century and therefore did not reflect the Federal style on their first floors. Stairways added to all of the buildings lifted the entryways off the sidewalk and give a view of the basement below grade. New cast stone lintels over the first floor windows and leaded glass fan lights over the doors on 25, 27 and 27A Harrison added character to the three houses as did the elaborate door framings and shutters.

Eight of the houses received new slate roofing, except the corner house, 25 Harrison, which acquired wood shingles and new dormers that were rebuilt from existing materials. The biggest structural changes were to the roofs of 27 and 27A Harrison. Originally, each house had a flat-roofed third floor addition with three windows across.

However, the architects removed this addition from each building and replaced it with a pitched roof and two new dormers. Notes on the architectural drawing report that the brownstone lintels from the additions were preserved for reuse although it is not indicated where the architects placed these historical pieces on the houses. Other new fabric added to the each of the houses was a wood cornice, stone window sills, a brick chimney, metal gutters and downspouts.

Seemingly, the only existing material that remained on any of the houses was the brick on the second story façades. According to the architectural drawings, almost all of the extant brickwork was repointed and coated with a masonry sealant. To ensure a seamless line between the old and the new, specific instructions report that the two different bricks needed to have the same alignment and identical joint size.[211]

While the Housing and Development Administration, the Landmarks Commission, and Oppenheimer, Brady worked diligently to restore the exterior of the Harrison Street houses, the interiors of the buildings were left as empty shells. John Boogaerts states that the architects wanted to give the buyers the ability to design the interior since on many occasions, architects spend thousands of dollars to design an interior space, only to have the tenant spend thousands of dollars to renovate the space once they have move in.[212] In any case, as previously mentioned in Chapter 1, the Landmarks Commission only has the authority to regulate the appearance of the interior of a building if the interior is designated as a landmark.[213] Since the Harrison Street houses were individual landmarks, not interior landmarks, the Landmarks Commission did not have any jurisdiction over the interior of the buildings.

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[211] *Ibid.*
[212] Interview with Mr. John Boogaerts, March 12, 2001.

However, not all of the original detailing in the interior was lost in the renovation. Oppenheimer, Brady retained much of the intricate woodwork as well as some of the fireplaces.[214] To ensure that the new residents would not totally alter the minimal interior work that was done, the Housing and Development Administration made prospective buyers submit architectural plans to illustrate how the interiors of the houses would be renovated. Since the objective of the project was to return the buildings to their original use as private residences, the HDA was looking for "purchaser-rehabilitators who appear[ed] best able to carry out the goals of the restoration program."[215] In its advertising brochure in August 1975, the HDA had six criteria for evaluating the submitted proposals. These included: a rehabilitation approach mindful of the landmark and historical character of the properties; financial capability; appropriate use; evidence of capability to carry out the design; construction and rental or sales activities; a timetable for redevelopment; and the price offered.[216] Although the HDA preferred single-family residential use, commercial use, such as a professional office or a fine arts studio, would be allowed under special circumstances. Non-residential or non-commercial use, such as an historical society, could also be established, depending on the type.[217]

Since the houses did not have any utility hookups and were uninhabitable in the condition in which the HDA put them on the market, the prices were reasonable for a townhouse on the lower west side of Manhattan during the mid-1970s. The prices of the buildings were as follows:

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[213] New York City Code § 25-303.
[214] Robert E. Tomasson, "City to Sell Restored Townhouses," *New York Times*, June 15, 1975.
[215] Michael Gold, *Washington Street Landmarks: Information and Procedures for Submitting Proposals* (New York: Housing and Development Agency, August 1975): p. I, 1.
[216] *Ibid*, p. I, 2.
[217] *Ibid*, p. II, 1.

Address	Price
25 Harrison Street	$47,000
27 Harrison Street	$75,000
27A Harrison Street	$75,000
29 Harrison Street	$35,000
31 Harrison Street	$35,000
33 Harrison Street	$38,000
37 Harrison Street	$55,000
39 Harrison Street	$62,000
41 Harrison Street	$63,000[218]

The HDA also had strict requirements for the maintenance of the buildings based on the fact that the structures were landmarks. In its *Standards for Reuse and Restoration of Washington Street Landmarks*, the HDA specified,

> The owner may not demolish the premises and may not remove or alter any of the original architectural features thereof and must maintain and preserve the exterior architectural quality of the premises and must maintain all interior portions thereof which, if not so maintained, may cause or tend to cause the exterior portions of the premises to deteriorate, decay or become damaged or otherwise to fall into a state of disrepair.[219]

Another specification was that no television or radio antennae, clotheslines or other obstructions could be installed on the exterior of the buildings because these items could destroy the scale or appearance of the landmarks.[220]

By June 1976, seven of the houses received bids from hopeful buyers, with six of the bids receiving endorsement from the Board of Estimate, the final government agency requiring approval in the process.[221] All of the houses were to be used as single residences, with the occupations of the potential owners ranging from a securities analyst to a computer programmer to a deputy superintendent of the State Insurance

[218] *Ibid*, p. I, 2.
[219] *Ibid*, p. II, 1.
[220] *Ibid*, p. II, 1.
[221] Rita Reif, "A New Incarnation for Old City Houses," *New York Times*, June 20, 1976.

Department.[222] The only complaint any of the residents had was regarding the lack of sewer, telephone and electricity lines. Since the architects paved the streets with cobblestones and the sidewalks with flagstone, the owners each had to pay approximately $3,000 to install these utilities. This would have cost the city only $1,000 per house if completed during the time of construction.[223] Another problem, but not really a complaint, was the security in the area. The lower west side of Manhattan was not really a residential neighborhood, thus it lacked any foot traffic that could provide greater security to the area. Until the houses were finished, the city was providing protection for the properties. Since the houses would be occupied, the city was most likely not going to pay for the on-going security needs.

Nevertheless, most of the residents were thrilled with the outcome. Dan McCarthy, one of the new owners asserted,

> Whatever the problems…what should be remembered is that what happened here is one of the most magnificent accomplishments imaginable. Everyone, the city, the architect [Herbert Oppenheimer] the contractor proved that the matters we all scream about – esthetics, history and the concerns of the people – sometimes, as here, are adhered to with fantastic results.[224]

THE JAMES BOGARDUS BUILDING

Similar to the Harrison Street Houses, the Housing and Development Administration and the Landmarks Preservation Commission had to coordinate the preservation of the James Bogardus cast-iron façade. The only difference was the role of the architect. Caudill Rowlett Scott was in charge of the design for the Manhattan Community College building complex, of which the Bogardus panels were to be a part.

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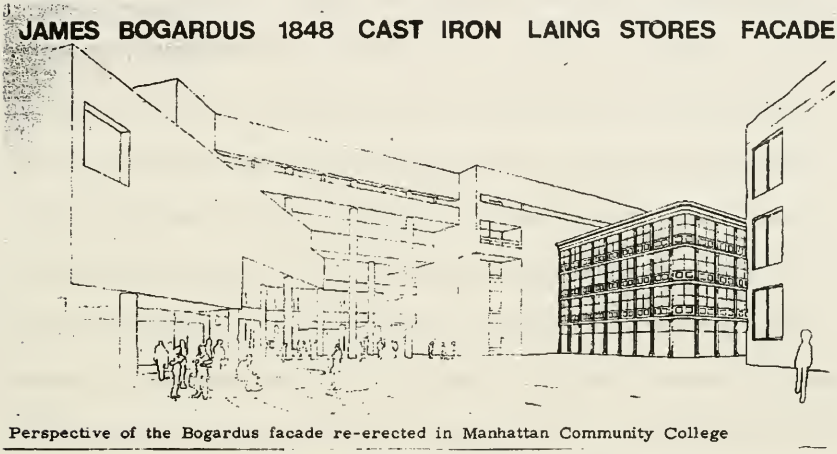
[222] *Ibid.*
[223] *Ibid.*
[224] *Ibid.*

As a result, that firm played an important role, instead of Oppenheimer, Brady & Associates. Even though the Landmarks Commission designated the façade of the John Bogardus Building as a New York City landmark on February 17, 1970,[225] the building never enjoyed the success that the Harrison Street houses did. The story of the Bogardus Building façade chronicles one of the most devastating incidences that has ever happened to a moved building.

Figure 15: Sketch of the Proposed Reconstruction of the Bogardus Panels. (From the files of James Boogaerts.)


JAMES BOGARDUS 1848 CAST IRON LAING STORES FACADE
Perspective of the Bogardus facade re-erected in Manhattan Community College

Moving the James Bogardus Building Façade

While the houses along Washington Street moved intact to their new destination, the James Bogardus Building could not be relocated in one piece. The building was in such critical condition that even before the dismantling process began, the walls had to be stabilized with wood columns and steel cabling.[226] On February 24, 1971, under the direction of Professor Winston R. Weisman, chairman of the Department of Art History

[225] *LP-0657*, Landmarks Preservation Commission, New York, February 17, 1970.
[226] Will Lissner, "Cast-Iron-Front Building is Heading for Museum," *New York Times*, February 25, 1971.

at Pennsylvania State University, a demolition crew started taking apart the historic building piece by piece.[227] Architectural historian James Marston Fitch and Charles E. Peterson also supervised the disassembly process.[228] In order to document accurately the dismantling, eight graduate students from the preservation program at Columbia University numbered and catalogued the pieces of the building as the wrecking crew carefully removed them.[229]

The city paid for the $80,000 dismantling process.[230] Although the project was described as "a rare case of using demolition to save landmarks,"[231] the Landmarks Commission was ecstatic with the results. In 1971, the agency reported that it had "molds for the missing ornamental pieces and a complete stockpile of the structural pieces, wire-brushed, red-leaded and carefully stored. An exquisite set of measured drawings of the building as well as the details have been turned over to the Historic American Building Survey."[232] After disassembly, the pieces were stored at a nearby location along Reade Street, near the site for the new Manhattan Community College building where the panels were to be reconstructed.[233] Originally, the panels were going to be kept under the Manhattan Bridge in Brooklyn however, representatives of the Housing and Development Administration and the Landmarks Commission decided that

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[227] *Ibid.*
[228] Gayle and Gayle, p. 231.
[229] Will Lissner, "Cast Iron Front Building is Heading for Museum," *New York Times*, February 25, 1971.
[230] "Culture Wins Again! Five Historic Buildings Saved From Destruction," *East Side News*, November 6, 1970.
[231] Edward C. Burks, "Five Iron-Front Buildings Here Dating From 1848 to Be Saved," *New York Times*, November 2, 1970.
[232] Michael W. Gold, "Bogardus Cast Iron: Designed to be Dismantled and Rebuilt," *Historic Preservation* 23, no. 3 (July – September 1971): p. 19.
[233] *Ibid.*

the pieces were too brittle to transport any further than necessary.[234] As a result, Caudill Rowlett Scott, suggested the lot on Reade Street.

Construction for Manhattan Community College was not scheduled to begin until 1974 so the Bogardus panels remained in the lot, waiting reassembly. However, on June 25, 1974, Beverly Moss Spatt, chairman of the Landmarks Commission, ran into the press room at City Hall and declared, "Someone has stolen one of my buildings."[235] Although the panels survived being in storage for more than two years, Gerard Varlotta, a building contractor, had discovered three men loading the large pieces into a truck.[236] Despite his attempts to stop the men from taking the landmark, the truck sped away. Fortunately, Varlotta noted the license plate of the truck, enabling the police to track down one of the men who admitted that approximately 20 to 30 of the panels had been taken over a period of several weeks and sold to a junkyard for $90.[237] After the reported theft, the police found 22 broken pieces of the landmark at 850 Edgewater Road, the Bronx.[238] Almost two-thirds of the Bogardus Building panels were destroyed.

The theft of the cast-iron panels was part of a rash of vandalism toward public architecture that occurred in the city during the early 1970s. Two days after the Bogardus Building was stolen, robbers took bronze sections of a bridge railing on Riverside Drive at 96th Street. Other bronze adornments taken in previous months included a sculpture of Richard Morris Hunt from Central Park and two lampposts from the Fireman's Memorial

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[234] January 6, 1971 letter, *John Boogaerts personal files.*
[235] "4 Ton Cast-Iron Landmark Façade Panels Stolen Here," *New York Times*, June 26, 1974.
[236] *Ibid.*
[237] *Ibid.*
[238] *Ibid.*

on Riverside Drive.[239] However, this did not placate the irate New Yorkers who mourned the loss of the Bogardus Building. One op-ed piece in the *New York Times* stated, "It is sad to see a city's treasures deteriorate through lack of care, its landmark objects growing dingy through neglect."[240] On July 2, 1974, New Yorker Brent L. Brandenburg urged the resignation of Beverly Moss Spatt and the other bureaucrats in charge "in favor of persons with even a modicum of judgment essential to the preservation of the public trust and our priceless artistic treasures."[241]

Three weeks after the disappearance of the building, representatives from the Housing and Development Administration, the Landmarks Preservation Commission, Friends of Cast Iron Architecture and Columbia University met to decide the outcome of the remaining panels.[242] Several options still remained. These included recasting the stolen pieces for inclusion in the façade of the Manhattan Community College building, giving the pieces to the South Street Seaport project, or donating the panels to an institution for a study collection.[243] While the city officials were deciding what to do, the Landmarks Commission secretly moved the remaining pieces to a new storage location in a city-owned building on West 52nd Street near Tenth Avenue.[244]

The city finally resolved that the location at South Street Seaport would be best for the reuse of the Bogardus panels. However, on June 7, 1977, when architects went to measure the pieces with a staff member of the Landmarks Commission, they discovered

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[239] Frank J. Prial, "Riverside Bridge Stripped of Bronze, Part of a Wave of Thefts," *New York Times*, June 27, 1974.
[240] "Scrap City," *New York Times*, June 29, 1974.
[241] Brent L. Brandenburg, "The Unguarded Treasure," *New York Times*, July 2, 1974.
[242] Memo from personal files of John Boogaerts.
[243] *Ibid.*
[244] Gayle and Gayle, p. 232.

that the remaining panels had also disappeared from their hiding place. Thus, any plans to reuse the Bogardus Building were neutralized.

CHAPTER 5: THE OUTCOME OF THE WASHINGTON STREET URBAN RENEWAL AREA

The loss of the façade of the Bogardus Building was not the only unexpected happening in the Washington Street Urban Renewal Area. Excluding the middle-income housing, Manhattan Community College complex and historic structures, the plans for the urban renewal area drastically changed in 1972. Despite the announcement by Mayor Lindsay of the extensive scheme for the site in 1968, the city eliminated the proposed office buildings, luxury apartment houses and printing center from the plan.[245] Since the already-in-progress projects occupied less than half of the thirty-eight acre site, no one knew what would replace the cancelled projects. The explanation for the revocation of so many proposals within the area was that "the floor fell out of the market."[246] According to city officials, the area did not need office space or printing facilities, but more housing units.

Apparently, the master plans devised for lower Manhattan in the 1960s did not enable the city to plan carefully for the needs of its residents. Ada Louise Huxtable observed,

> The specific site plan, so long a staple of the planning business, is considered obsolete. One hesitates to call the process city planning because it barely resembles that discredited discipline of neat and wishful blueprints of the future. That kind of future, tricked by the perverseness of destiny, never arrives.[247]

Along with the discontinued use of master plans, the urban renewal program began to fall out of favor as well. On January 5, 1973, President Richard Nixon issued a moratorium

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[245] Robert E. Tomasson, "Big Downtown Project Starts," *New York Times*, October 29, 1972.
[246] *Ibid.*
[247] Ada Louise Huxtable, "Innovative Design and Planning Taking Shape in Lower Manhattan," *New York Times*, June 8, 1973.

on all urban renewal projects across the country.[248] By this time, urban renewal projects had become expensive and seemed to take too long for completion. Also, the opponents to the program had become extremely powerful.[249] Even before Nixon's suspension of urban renewal however, the program was in serious trouble. Before Robert Moses' resignation from his planning position in New York City in 1960, thirty-nine redevelopment plans were under construction or in some stage of planning. However, the city eventually dropped sixteen of the projects.[250] In addition, in other cities in America, residents "had lost faith in government-subsidized redevelopment."[251] Developers began rebuilding blighted areas within cities using private financing instead of Federal monies.[252]

Work Within the Washington Street Urban Renewal Area

Despite the uncertainty of a large portion of the Washington Street site, work gradually progressed. Concurrent to the work on the Harrison Street and Bogardus Building landmarks, construction began on the remaining projects within the area. On October 29, 1972, excavation and foundation work started for the three middle-income high-rises known as the Washington Plaza North Towers.[253] The apartment buildings and several low-rise buildings, sponsored by the International Brotherhood of Pulp, Sulphite and Paper Mill Workers, had an estimated cost of $66.9 million. Under the Mitchell-Lama program, the union received a $63.5 million mortgage from the state at a

[248] Garvin, p. 136.
[249] *Ibid*, p. 136.
[250] *Ibid*, p. 135.
[251] *Ibid*, p. 136.
[252] *Ibid*. p. 136.
[253] Robert E. Tomasson, "Big Downtown Project Starts," *New York Times*, October 29, 1972.

low interest rate, with the agreement that the union would limit its profits to six percent.[254]

At the same time that the high-rise construction began, the architecture firm, Caudill Rowlett Scott continued to work on the finalized plans for the Manhattan Community College complex. The college, established in 1963, was outgrowing its leased spaces in midtown Manhattan.[255] With an estimated cost of $45 million, the new 685,000 square foot facility described as a "magastructure" would be able to accommodate 5,000 students.[256]

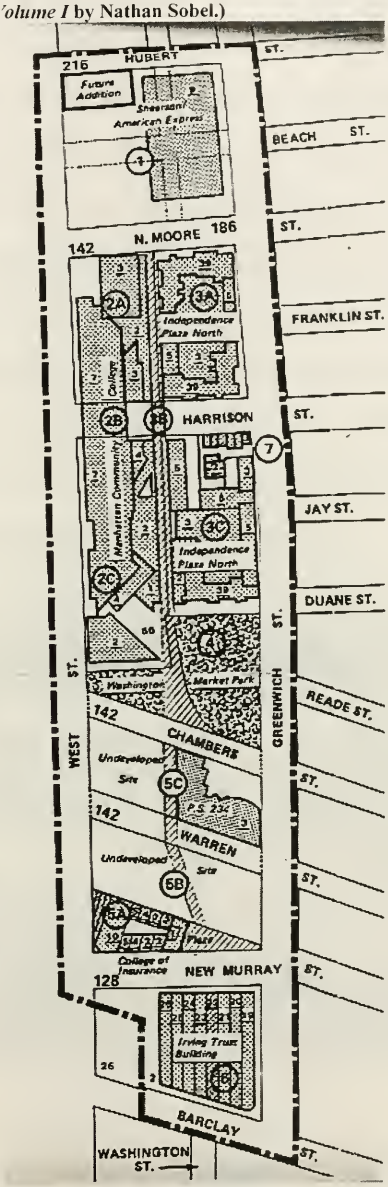
The Washington Street Urban Renewal Area in the Present Day

Planning continued in the Washington Street site until the 1980s and in 2001, the area is still not completely developed. In its current layout, the twenty-four block area combines residential, institutional and commercial activity.

One interesting change from the initial scheme and the current layout is the division along the north-south axis of the area, essentially creating eastern and western sections of the site. This enabled the designers to create a long and narrow trail that runs through the entire area, following the path of the formerly extant Washington Street. On the northernmost portion of the area, between Hubert and North Moore Streets, a Travelers Insurance tower occupies the complete city block. Going south, Manhattan Community College has numerous connected buildings and plazas occupying the western section of the site between North Moore and Chambers Street. The Independence Plaza

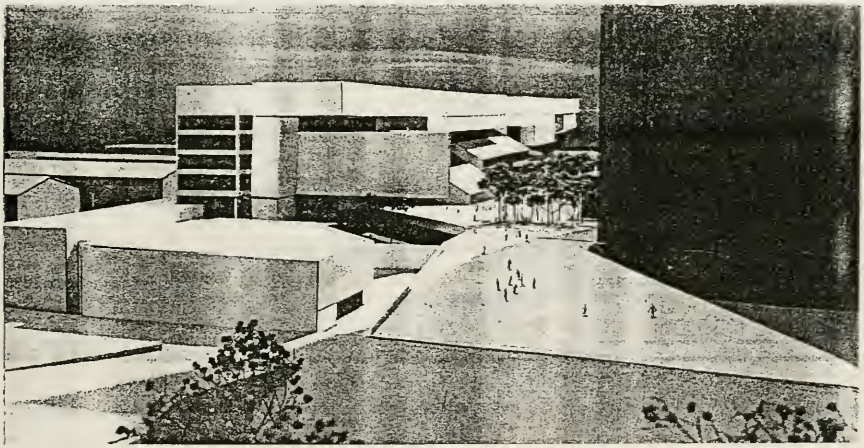
[254] *Ibid.*
[255] John P. Callahan, "High-Rise Community College Downtown Favored by Sutton," *New York Times*, June 14, 1967.
[256] Robert E. Tomasson, "Big Downtown Project Starts," *New York Times*, October 29, 1972.

Figure 16: Current site plan of the Washington Street Urban Renewal Area. (From *Atlas of Urban Renewal Project Areas, Volume I* by Nathan Sobel.)



North Towers (formerly the Washington Plaza North Towers), the townhouses associated with Independence Plaza and the Harrison Street houses all occupy the eastern portion of the site between North Moore and Duane Streets.[257] An elementary school exists on the lower floors of the Independence Plaza tower between Jay and Duane Streets as well as a large supermarket. Further south, Washington Market Park occupies a polygonal plot between Duane, Greenwich, Chambers and West Streets. Initially, this park was going to be Chambers Street Plaza, the connecting point between the urban renewal area and the business activity to the east of the site. A graded ramp was supposed to lead up from the street to the entrances of Manhattan Community College and the Independence Plaza Towers.[258] This park plan was not implemented however, resulting in an enclosed, verdant park that seems isolated from the rest of the area.

Figure 17: Model of Manhattan Community College. (From *Architectural Record*, June 1970.)



[257] The Housing and Development Administration changed the name of the housing towers on July 5, 1973, although the reason for the change is unknown. *Washington Street Urban Renewal Files*, New York City Planning Commission, New York.

The southernmost portion of the site has the least developed land in the renewal area. Independence School (Primary School 234) sits on the eastern side of the block between Chambers and Warren Streets. On the corner of West Street and Murray Street is the College of Insurance. Finally, between Murray and Barclay Streets is the large, box-like Irving Trust Building.

Success of the Washington Street Urban Renewal Area

Walking through the Washington Street Urban Renewal site on any given afternoon, it is evident that this area is thriving. Hundreds of students walk along the streets toward Manhattan Community College and thousands of employees from the office towers walk along the streets toward the many restaurants that populate the area. Others, presumably residents of the Independence Plaza North Towers, also walk through the streets. Even though Greenwich Street is a major throughway, the street is not intimidating because traffic is only one-way.

The success of the built elements within the Washington Street project may have been contributed to by the popularity of the TriBeCa neighborhood. In 1975, when work on the Independence Plaza North Towers ended, only about 330 apartments had been rented out of 1,332 apartments that had been built.[259] TriBeCa was not a residential neighborhood at the time. Because the area was primarily commercial, businesses closed around 5 p.m. on weekdays and were virtually deserted on the weekends.[260] In addition,

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[258] Interview with Mr. John Boogaerts, March 12, 2001.
[259] Robert E. Tomasson, "50-Story Apartment Building is Planned Near Trade Center," *New York Times*, April 27, 1975.
[260] Barbara Trecker, "A New Downtown High-Rise Brings Out Pioneer Spirit," *New York Post*, January 17, 1975.

the closest supermarket was either in Chinatown or in Greenwich Village.[261] In 1970, the estimated residential population for census tracts 21, 33 and 39, encompassing the area between Canal Street to the north, Broadway to the east, Vesey Street to the south (one block south of Barclay) and West Street to the west was 382.[262] According to the 2000 census data, 10,395 residents live in the 21, 33 and 39 census tracts,[263] indicating a remarkable increase in the area's popularity. After two decades of growth, TriBeCa has become one of the city's premier residential neighborhoods for artists, actors and socialites. In 1996, a writer for *Manhattan Spirit* observed, "TriBeCa's cycle of life seems to have come full circle. One of the city's most popular residential neighborhoods in the late 18th century, TriBeCa then saw a transition to primarily a commercial and manufacturing district, which it remained for nearly a century. Now the neighborhood is returning to its crowded, residential roots."[264]

From a real estate perspective, the Harrison Street houses have been the biggest success in the Washington Street site. When the Housing and Development Administration sold the structures in the mid-1970s, prices ranged from $35,000 to $72,000. More than twenty years later, in 1993, 25 Harrison Street, on the corner of Harrison and Greenwich Streets, was sold for $535,000, more than ten times the original $47,000 price.[265] In 2001, 31 Harrison Street, one of the smallest houses, is on the market for $2,950,000, an 8,328 percent increase over its $35,000 price in the 1970s.[266]

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[261] *Ibid.*
[262] Bureau of the Census, *1970 Census of Population and Housing, Standard Metropolitan Statistical Area: Part I (New York)* (Washington, D.C.: May 1972): pp. 99-100.
[263] *City Planning Commission*, New York, New York.
[264] Jill Grossman, "The Recycled Triangle Below Canal," *Manhattan Spirit*, May 31, 1996.
[265] Tracie Rozhon, "Sale on Harrison Street," *New York Times*, November 21, 1993.

Figure 18: The Travelers Insurance Building at the northern end of the Washington Street Urban Renewal Area. (Photograph taken by the author, March, 2001.)

[266] Conversation with Diane Dunne of the Corcoran Group, April 19, 2001.

Figure 19: Manhattan Community College building along Barclay Street. (Photograph taken by the author, February 2001.)

Figure 20: A view of Manhattan Community College. (Photograph taken by the author, March 2001.)

Figure 21: View of the interior plaza of one of the Independence Plaza Towers. (Photograph taken by the author, March 2001.)

Figure 22: Low-rise housing within Independence Plaza. (Photograph taken by the author, February 2001.)

Figure 23:The Harrison Street houses. (Photograph taken by the author, March 2001.)

Figure 24: 37, 39 and 41 Harrison Street. (Photograph taken by the author, March 2001.)

Figure 25: 25, 27, 27A, 29, 31 and 33 Harrison Street. (Photograph taken by the author, February 2001.)

Figure 26: View of the Harrison Street houses from Greenwich Street looking south. (Photograph taken by the author, February 2001).

Figure 27: The Harrison Street houses with the World Trade Centers behind. (Photograph taken by the author, March 2001.)

Figure 28: Alleyway leading to the backyard courts of the Harrison Street houses. (Photograph taken by the author, March 2001.)

Figure 29: Backyard spaces of the Harrison Street houses. (Photograph taken by the author, March 2001.)

Figure 30: Another view of the backyard courts of the Harrison Street houses. (Photography taken by the author, March 2001.)

Figure 31: Looking north on Greenwich Street. (Photograph taken by the author, March 2001.)

Figure 32: A view of the Independence Plaza Towers looking north on Greenwich Street. (Photograph taken by the author, February 2001.)

Figure 33: Washington Market Park. (Photograph taken by the author, February 2001.)

Figure 34: View of Manhattan Community College from Washington Market Park. (Photograph taken by the author, February 2001.)

Figure 35: Another view of Washington Market Park. (Photograph taken by the author, February 2001.)

Figure 36: Independence School (Primary School 234) between Chambers and Warren Streets, along Greenwich Street. (Photograph taken by the author, February 2001.)

Is Moving Historic Buildings a Viable Planning and Preservation Tool?

In analyzing the relocated buildings within the Washington Street Urban Renewal Area, it is evident that moving buildings is a viable planning and preservation tool. Planners should be aware of the possibility of moving historic structures that exist in the path of new construction and preservationists should embrace the idea in order to save significant buildings from demolition. The two John McComb houses and the Jonas Wood house, with the six other Harrison Street houses, effectively preserve the Federal period homes of the late eighteenth- and early nineteenth-centuries, even though the majority of the historic fabric within the buildings was not saved. Present-day preservation practice is not supportive of such drastic rebuilding however, moving buildings should not be judged by the extent of historic material saved. The practice should be judged on its principles, that of saving the old to preserve connections to the past when the only other alternative is demolition. Without the three moved houses, the Harrison Street landmarks would not have the same impact because 25, 27, and 27A Harrison Street complete the full corner, emphasizing the character and sense of scale established by the existing six structures. New construction would not express the same connection to the past as these buildings do.

In the case of the Bogardus Building, its disappearance is an anomaly – a rare case of unintentional negligence that had disastrous results. Still, if the panels had not been taken, their reconstruction on a building at Manhattan Community College or the South Street Seaport would have been better than the total loss of the architecturally-significant panels. The very important lesson learned by the theft is that security is vital and cannot be overemphasized or overlooked.

Moving historic structures is a viable tool only when several criteria are met. First, the context of the structure must be kept constant. Second, those involved in moving a building must be aware of its significance and take great care in preserving its historic character.

Maintaining the Context of an Historic Structure

According to Ada Louise Huxtable, "By tradition and simple definition, a landmark has meant something that marks the land; it creates a distinct character, style and sense of place by being where it is."[267] She also adds, "The point is that when you remove the building, you lose those values. 'You can't take it with you' goes for landmarks as well as life."[268] When moving a building however, maintaining a similar context lessens the loss of value that occurs when the structure leaves the land on which it was initially situated. Thus, if an urban structure is relocated to avoid demolition, it should move to a similar urban context to ensure its assimilation into its new location. The same principle holds true for a suburban structure. As stated in the Burra Charter, "If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use."[269] Although not specified in the Burra Charter, the definition for "appropriate" should be interpreted as having a comparable link to its surroundings.

Just because a building is moved does not mean its historical value or significance is completely diminished. As Tony Hiss explains in his book, *The Experience of Place*,

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[267] Ada Louise Huxtable, "The Case of the Stolen Landmarks," *New York Times*, July 11, 1977.
[268] *Ibid.*
[269] *The Burra Charter* (Australia ICOMOS, Inc., 1999): p. 4.

> Human beings have always been an unfinished species, a story in the middle, a succession of families, tribes, and societies in transition to new awarenesses. Although we have always prided ourselves on our willingness to adapt to all habitats, and on our skill at prospering and making ourselves comfortable wherever we are – in a meadow, in a desert, on the tundra, or out on the ocean – we don't just adapt to places, or modify them in order to ease our burdens. We're the only species that over and over again has deliberately transformed our surroundings in order to stretch our capacity for understanding and provoke new accomplishments. And our growing and enhanced understanding is our most valuable, and our most vulnerable, inheritance.[270]

Humans can assimilate to a changed environment. Adjustment does not come immediately but eventually, it does come.

The three Harrison Street houses that moved were relocated to similar surroundings, only two blocks from their original location. Although the nine townhouses are encircled by the Independence Plaza North Towers and Manhattan Community College on three sides, the houses do not appear insignificant or inappropriate within their surroundings. On the remaining side of the homes, across Greenwich Street, six story buildings have a more similar scale to the Harrison Street houses. In addition, the buildings behind the Harrison Street houses imitate the landmarks' low-rise scale, further adapting the buildings into their surroundings. Initially, the space across from 37, 39 and 41 Harrison Street was also supposed to be filled with small-scale townhouses, as part of the commission from the International Brotherhood of Pulp, Sulphite and Paper Mill Workers for Independence Plaza.[271] Much to the disappointment of the architect and the principal urban designer for the project, these houses were never constructed. A brick wall now faces 37, 39 and 41 Harrison Street, which hides a parking garage for the high-rise towers. Nevertheless, the buildings

[270] Tony Hiss, *The Experience of Place* (New York: Alfred A. Knopf, 1990): p. xvi.
[271] Interview with Mr. John Boogaerts, March 12, 2001; Interview with Mr. Herbert Oppenheimer, February 27, 2001.

stand in an urban context as originally intended, projecting to any passer-by the scale and character of Federal style townhouses in New York City.

Awareness of Historical Significance of Those Involved in the Move

Architects, planners, preservationists, urban designers, and politicians all contribute to the evolvement of a city. But the needs of businesses and the economic vitality of a city also contribute to its progression.

> With changing user needs, land of high value, free powers of change in private hands, and ready accessibility of the means, the demand for the ever-increasing expendibility of architecture is inevitable... More inevitable economic forces come into play because of the expanding requirements of society in management operations. The corporations, institutions and government offices located in New York are constantly seeking more space as their responsibilities grow. They need to provide for more people, with more complex jobs, communicating more efficiently. And meeting this problem is in fact the crux of a city's operation. These organizations must expand or perish, and since the contribution they make to the urban situation is vital, no city administrator would prevent them from expanding, or force them to move elsewhere to do so.[272]

Inevitably, cities change. However, if those involved in the change are aware of those significant historical elements that contribute to the diversity of a city, and they seek to preserve that significance, the change may be successful.

For the Harrison Street houses, the collaboration between the architects, planners, preservationists and government officials led to the success of the moved buildings and the six houses around them. Oppenheimer, Brady & Associates and the Landmarks Preservation Commission took great care in maintaining the details that contribute to the historical significance of the structures. Once the restoration was complete, the Housing and Development Administration ensured the protection of the townhouses by conducting

[272] Nathan Silver, *Lost New York* (New York: Houghton Mifflin Company, 1967): p. 10.

a strict screening process for potential owners, guaranteeing that everyone involved knew the importance of the landmarks. The move was favorable because preservation of the landmarks was a top priority, even amidst the drastic changes that were occurring in lower Manhattan.

Conclusion

"The past is important because a sense of continuity is necessary to people – the knowledge that some things have a longer mortal existence. Affirmation of this can be sought in nature and art. Cities, as the greatest works of man, provide the deepest assurance that this is so."[273] One of the most obvious elements within cities that reflect its continuity is change. For preservation to be truly successful and accepted as a necessary fundamental practice, preservationists have to embrace the changes that occur within cities. Fortunately, this is beginning to happen.

The Washington Market site became an opportunity for redevelopment and change when economic reality left city officials no other choice but to remove the produce market from its original site. Twenty-four blocks of city land were available for urban designers to have an impact on how the city would progress. If, for example, the city did not move the two John McComb houses and the Jonas Wood house within the Washington Street site, but demolished them and just preserved the six houses along Harrison and Washington Streets as converted market warehouses, what would have become of them? Arguably, they would have stood, unwanted, misunderstood and completely out of place within the context of the rest of the renewal area. By moving the

[273] *Ibid*, p. 9.

three houses, creating a group of nine, and restoring the structures to their originally intended appearance, New Yorkers can enjoy and appreciate what the city looked like hundreds of years ago. Some preservationists may argue that the Harrison Street houses do not contribute any significance to the urban streetscape because three of the houses are not in their original location and all of the houses contain a significant portion of non-historic material. However, the houses are not fantasy creations in the sense of a Disney theme park in anyway. Instead, they contribute to the complex and intricate urban fabric that comprises New York City architecture. By accepting the viability of moving historic buildings, preservationists can show that they care about history by helping along "the changes that are its essence,"[274] and embracing the progress that inevitably occurs within modern cities.

[274] Reyner Banham, "Preserve Us From Paranoid Preservers," *Observer Magazine*, October 21, 1973.

APPENDIX A: Old and New Addresses for the Harrison Street Houses

Harrison Street Houses files, Landmarks Preservation Commission, New York, New York

Address

Old: 314 Washington Street
New: 25 Harrison Street

Old: 317 Washington Street
New: 27 Harrison Street

Old: 315 Washington Street
New: 27A Harrison Street

Old: 29 Harrison Street
New: 29 Harrison Street

Old: 31 Harrison Street
New: 31 Harrison Street

Old: 33 Harrison Street
New: 33 Harrison Street

Old: 331 Washington Street
New: 37 Harrison Street

Old: 329 Washington Street
New: 39 Harrison Street

Old: 327 Washington Street
New: 41 Harrison Street

WASHINGTON STREET URBAN RENEWAL PROJECT

CITY OF NEW YORK, NEW YORK

N.Y. R-76

SECOND AMENDED URBAN RENEWAL PLAN

Section A — CONTENTS OF PLAN

Section B — Description of Project

Section C — Land Use Plan

Section D — Project Proposals

Section E — Other Provisions Necessary to Meet State and Local Requirements

Section F — Procedures for Changes in Approved Plan

Section G — Minor Changes

Maps

Map 1 Project Boundary Map (dated July 31, 1961)

Map 2 Land Use Plan (revised to May, 1972)

Exhibits

Exhibit A — Boundary Description

Exhibit B — Property Rehabilitation Standards

B. DESCRIPTION OF PROJECT

1. Boundaries of the Urban Renewal Area

The boundaries of the Urban Renewal Area are shown in Map 1, Project Boundary Map, dated July 31, 1961, and are as described in the attached Exhibit "A".

2. Objectives of the Urban Renewal Plan

The overall objective of this Urban Renewal Plan is the diversified and economically sound development of the project area within the framework of the master plan for the Lower Manhattan area:
Specific objectives are:

a. Removal of structurally substandard and obsolete buildings, not feasible for rehabilitation.
b. Restoration and preservation of buildings of historical and architectural merit.
c. Removal of impediments to land development, especially the multiplicity of ownerships.
d. Achievement of high quality urban design, architecture, street and open space elements.
e. Provision for a broad range of new housing for varied income levels, a substantial number of which will be of low or moderate cost on land to be disposed of for residential purposes.
f. Provision for necessary commercial and community space within the residential parcels.
g. Provision for campus space for the Borough of Manhattan Community College, a unit of the City University of New York.
h. Provision for an industrial area to serve the needs of Lower Manhattan.
i. Provision for office and commercial facilities adjoining the World Trade Center.
j. The establishment of a modern and efficient circulation system in which pedestrian and vehicular traffic are separated vertically. This system is designed for westerly extension when offshore development occurs.

3. Types of Proposed Renewal Actions

All structures in the project area are to be acquired and demolished except for those buildings designated for retention for their architectural and historical merit. Buildings so designated will be restored and preserved with public and/or private funds on their existing sites or on new sites. Cleared land will be provided for residential,

commercial, institutional and industrial uses. Land will also be made available for street widenings.

C. LAND USE PLAN

1. Land Use Map

Map 2, Land Use Plan, May, 1972 shows:

a. All thoroughfares and street rights-of-way;
b. All other public and special uses including easements;
c. All other existing land uses to be retained and new land uses to be established.

2. Land Use Provisions and Building Requirements

The controls set forth in this Urban Renewal Plan covering land use and building requirements including permitted use of redevelopment parcels, maximum residential densities (maximum zoning rooms) maximum floor area, required setbacks, maximum land coverage, and required off-street parking and loading areas, etc, shall be as defined in the Zoning Resolution except as noted.

Wherever both specific controls in the Urban Renewal Plan and references to the Zoning Resolution are used, in cases of conflict, the more restrictive control shall govern. The Zoning Resolution referred to here and elsewhere throughout this Plan is more fully described as the Comprehensive Amendment to the Zoning Resolution of the City of New York, as published in the City Record on November 10, 1960 and approved by resolution of the Board of Estimate on December 15, 1960, and as amended to the date of this revision.

a. Permitted Uses

As shown on Map 2, Land Use Plan, dated May, 1972, the following uses shall be permitted:

Residential

Residential use with appurtenant recreational, community, commercial and parking facilities. No hotel or other structure for transient residential use is permitted within the project area.

Accessory commercial uses permitted within specific residential parcels as indicated in Table I of this Urban Renewal Plan shall be limited to local retail and service

uses and community facilities in Use Groups 3, 4A and C, 6 and 8A, as described in the Zoning Resolution.

Historic Preservation

Buildings to be retained may be used for commercial, residential and/or institutional and related uses. Parcel 7 as indicated on Map 2, Land Use Plan, is expected to be the general area where most of the historic buildings will be located. Such preservation and restoration shall be carried out in accordance with standards of quality and historic accuracy established and approved jointly by the Housing and Development Administration and the Landmarks Preservation Commission.

The rehabilitation of these historic buildings shall be further subject to all local laws related to zoning, housing construction, maintenance and occupancy of properties.

All architectural and development plans prepared in connection with the rehabilitation of such structures will be subject to review and approval by the Housing and Development Administration as provided under Section D3 of this plan.

Plaza Area

A landscaped plaza for public use.

Commercial

Commercial uses shall be limited to offices, retail and business establishment, and service facilities permitted in a C6 Zoning District as described in the Zoning Resolution except that uses classified in Use Groups 1, 2, 5, and 11 are prohibited.

Institutional

College and university facilities including but not limited to classrooms, laboratories, offices, libraries, book stores, assembly halls, athletic and parking facilities, housing, and dining facilities for faculty and students are permitted. Other normal and customary institutional uses shall not be deemed to be excluded by reason of a failure to be mentioned in the above listing.

Industrial

Manufacturing uses as permitted in an M1, Light Manufacturing, zoning district.

Commercial and Community facility uses as permitted in an M1, Light Manufacturing, zoning district, except that uses classified in Use Group 5, 7A and 7B, and 13A, are prohibited.

b. Additional Regulations, controls on Restrictions to be Imposed by the Plan of the Sale, Lease or Retention of All Real Property Acquired for Clearance

Controls regulating density maximum number of zoning rooms, floor area, coverage, open space, off-street parking and loading, yards, and heights and setbacks of buildings are as set forth in Table I below:

Table I

This table and the accompanying notes are the additional regulations, controls and restrictions referred to in Section C.2.b of the Urban Renewal Plan at Page 5 hereof, and are an integral part of said plan.

All terms shall be as defined in the Comprehensive Amendment to the Zoning Resolution of the City of New York as approved by resolution of the Board of Estimate dated December 15, 1960 and as amended to the date of this revision. Regulations regarding lot coverage, open space, off-street parking and loading, yards, setbacks, etc., shall be as established in the Zoning Resolution.

Parcel No.	Permitted Uses	Maximum Floor Area (s.f.)	Maximum Commercial/ Retail Floor Area (s.f.)	Maximum Zoning Rooms
1	Industrial	1,050,000	----	----
2a, 2b, 2c	Institutional	1,000,000	----	----
3a, 3b, 3c	Residential	1,510,000	40,000	5,200
4	Plaza Area	-------	----	----
5	Residential	2,318,970	46,000	----
6, 6a	Commercial	994,780	----	----
7	Residential, Commercial and/or Institutional	25,480	----	----

Notes:

(a) Parcels 1 through 7 are shown and numbered on Map 2, Land Use Plan, dated May, 1972.

(b) Parcels 2b, 3b and 6a are established by the use of air rights over public streets (Murray and Harrison Streets) which will remain open for public use to a minimum height of 18 feet except as required for building columns to support air rights construction above. Column locations and designs, if any, shall be approved by the City of New York. Any construction over public streets shall be contiguous with adjoining structures.

(c) Parcel 7 is the location of the historic buildings. These buildings may be used for commercial, residential and/or institutional and related uses.

(d) Permitted uses in Parcels 3a, 3b and 3c may include a maximum floor area of 26,000 square feet for community facilities out of which 18,000 square feet of floor area is reserved for school use.

(e) All or portions of Parcel 4 (Plaza Area) may be developed by the sponsor of Parcel 5 of the Sponsor of Parcel 6 and

6a, and said sponsors may receive the benefit of any additional floor area that zoning permits for such development. The respective proportions to be developed by each Sponsor shall be determined by the Housing and Development Administration.

(f) Treatment of Open Areas
Any roof areas that are used to qualify as open space under the Zoning Resolution must be designed as maintained as an open usable area, suitably surfaced, landscaped for recreational use and protected by fencing and other safeguards. Any area not built upon in all parcels shall be suitably surfaced and/or landscaped.

(g) Off-street parking and loading facilities shall be provided as required by the Zoning Resolution. Off-street parking areas in all Parcels shall be enclosed.

(h) The development of the southerly portion of Parcel 2 abutting the plaza (Parcel 4) shall be coordinated and integrated with the design of this plaza. Uses in this area may include auditoriums and/or other related uses. Maximum heights of buildings in this portion of the parcel shall not exceed a height of 35.0 feet above the plaza level.

(i) The developer of Parcels 6 and 6a must provide the extension of the elevated pedestrian easement across Murray Street connecting to the similar elevated easement in Parcel 5. This easement must be continued across Barclay Street to the World Trade Center. The redeveloper shall provide for the continuation of the pedestrian easement across the northern boundary of Parcel 6 to the east side of West Street with provision for later connection to a pedestrian bridge across West Street to Battery Park City.

(j) Access to the Pedestrian Easement

Access must be provided from the elevated pedestrian easement on Parcels 3, 5 and 6 to grade at Greenwich Street.

The development of Parcels 2, 3 and 5 shall provide connections from the elevated pedestrian easement to Chambers Plaza to be developed at grade.

The development of the elevated pedestrian easement on Parcel 5 shall provide for connections to Chambers Plaza and the pedestrian bridge over Murray Street.

(k) The frontage at grade of Parcels 5 and 6 on Greenwich Street and the frontage of Parcel 5 on Chambers Plaza shall be developed for commercial-retail facilities.

c. Duration of Land Use Provisions and Building Requirements

The foregoing land use provisions, and building requirements shall remain in effect for a period of forty (40) years from the date of approval of the Urban Renewal Plan by the Board of Estimate of the City of New York, except as provided in Section F hereunder.

d. Applicability of Land Use Provisions and Building Requirements to Properties Which Are Not To Be Acquired

Not applicable.

D. PROJECT PROPOSALS

1. Land Acquisition

a. Identification of Real Property to be Acquired for:

(1) Clearance and Redevelopment

All properties within the project area have been acquired, and are shown on Map 1, Project Boundary Map. Certain properties as identified in Section D2 below, will be preserved and restored. All other properties will be cleared and redeveloped.

(2) Supporting Facilities and Project Improvements

Land is to be acquired to permit the widening of several streets and for the provision of sites for the Borough of Manhattan Community College and a Plaza. Land may also be used for other public uses compatible with this plan.

Public Pedestrian Walks: A pedestrian walkway is proposed at the platform levels of parcels 2 (a,b,c), 3 (a,b,c), 5, and 6 and 6a and above Harrison Street and Murray Street. This walkway is shown on Map 2, Land Use Plan, in the form of an easement to provide a pedestrian link across the project area. The final form and exact location are to be determined in final site design particularly with respect to integration with the public plaza area.

(3) Rehabilitation

Not applicable except for Section D.1.a. (4).

(4) Historic and Architectural Preservation

It is intended, as indicated in (a) and (b) below, that selected properties of historic and

architectural value shall be acquired for preservation and restoration. Such preservation shall be carried out in accordance with the property rehabilitation standards contained in Exhibit B which is attached to and is part of this Urban Renewal Plan.

(a) The following properties are to be retained on their present sites.

Address	Block	Lot	New Address to Be:
327 Washington Street	182	3	41 Harrison Street
329 Washington Street	182	4	39 Harrison Street
331 Washington Street	182	5	37 Harrison Street
29 Harrison Street	182	6	29 Harrison Street
31 Harrison Street	182	6	31 Harrison Street
33 Harrison Street	182	6	33 Harrison Street

(b) The following properties may be retained and transferred to a common site adjoining those listed above, where they will be restored.

Address	Block	Lot	New Address to Be:
314 Washington Street	142	37	25 Harrison Street
315 Washington Street	142	11	27A Harrison Street
317 Washington Street	142	12	27 Harrison Street

(c) The structures on the following properties have a common façade that has been found to be worthy of preservation. The structures are among the earliest cast iron faced buildings in America. It is the intention of this Plan that these facades be removed from the buildings and be stored in the project area or at a suitable location until they can be installed on a new building within or outside the project area or conveyed to an interest museum.

Address	Block	Lot
97 Murray Street	131	21
258 Washington Street	131	45
258 ½ Washington Street	131	44
262 Washington Street	131	42
260 Washington Street	131	43

(d) For the purposes of relocating and rehabilitating all the structures listed in this subsection, it is intended to make use of funds available under Title I, of the National Housing Act of 1949, as amended.

b. Special Conditions Under Which Properties Not Designated For Acquisition May Be Acquired
Not applicable.

c. Special Conditions Under Which Properties Identified for Acquisition May be Excluded Therefrom

Not Applicable.

2. Rehabilitation - Not applicable.

3. Developers' Obligations

a. The regulations and controls set for in Section C hereof, will be implemented, wherever applicable, by appropriate covenants or other provisions in agreements for land disposition and conveyance, executed pursuant thereto.
b. The redevelopers shall devote the land solely to the uses specified in the Urban Renewal Plan.
c. The redevelopers shall begin and complete the development of the land for the uses required in this Urban Renewal Plan, and the construction of the improvements agreed upon in the respective land disposition contracts within a reasonable time, as determined and set forth in the contracts between the City of New York and the respective redevelopers.
d. The redevelopers of project land shall not sell, lease, or otherwise transfer such land at any time prior to the completion of the redevelopment thereof without written consent of the City of New York, except as set forth in the contracts between the City of New York and the respective redevelopers.
e. No covenant, agreement, lease, conveyance or other instrument shall be effected or executed by the City of New York or by a redeveloper or any of his successors or assigns, whereby land in the project area is restricted upon the basis of race, creed, color or national origin in the sale, lease, use or occupancy thereof. Appropriate covenants running with the land, which will prohibit any such restrictions, shall be included in the disposition instruments.
f. Site plans, architectural drawings, outline specifications and schedules of materials and finishes for the construction of improvements on the land, all in sufficient detail to permit determination of compliance with the intent and controls of the Urban Renewal Plan and the design and character of proposed construction, shall be submitted for review and approval to the Housing and Development Administration

(HDA) by each redeveloper at specified steps during design and development of working drawings. Approval of the HDA must be obtained prior to commencement of construction. Any material changes proposed after receipt of such approval by HDA shall be similarly submitted for review and approval. As-built drawings shall also be submitted to the HDA after construction for final determination of compliance.

g. The Redeveloper of Parcel 5 shall be the Redeveloper of Parcel 7. His responsibility shall include the construction of the interiors of the Landmark Buildings, according to a program approved by the Housing and Development Administration.

E. OTHER PROVISIONS TO MEET STATE AND LOCAL REQUIREMENTS

The following statement is set forth to indicate compliance with Article XV of the General Municipal Law of the State of New York and more particularly, Section 502, subdivision 7 thereof.

1) Statement of Proposed Land Uses - See Section C of this Urban Renewal Plan;
2) Proposed Land Acquisition, Demolition and Removal of Structures - See Section D of this Urban Renewal Plan;
3) Proposed Public, Semi-Public, Private or Community Facilities or Utilities - See Section C of this Urban Renewal Plan;
4) Proposed New Codes and Ordinances and Amendments to Existing Codes and Ordinances - Appropriate changes to the existing zoning will be made to permit the implementation of the project proposals;
5) Proposed Acquisition of Air-Rights and Concomitant Easements or other Rights of user necessary for the use and development of such rights - See Note b of Table I of this Urban Renewal Plan;
6) Proposed Methods or Techniques of Urban Renewal - See section B(2) of this Urban Renewal Plan;
7) Proposed Program of Code Enforcement - The standard program of code enforcement presently existing in and applicable to the City of New York will be in effect in the urban renewal area;

8) Time Schedule for the Effectuation of the Urban Renewal Plan

Project Activity	Starting Date	Completion Date
a. Land Acquisition	March 1965	March 1965
b. Relocation of Occupants	March 1965	January 1973
c. Demolition & Site Clearance	September 1965	January 1973
d. Site Preparation, including installation of Project	February 1971	July 1975
e. Disposition of land in project area	November 1971	January 1973
f. Completion of Development		December 1975

F. CHANGES IN APPROVED PLAN

The Urban Renewal plan may be modified at any time by the City of New York provided that, if modified prior to the termination of the Government's financial obligation under the Capital Grant Contract, such modifications be concurred in by the Department (HUD) and provided further that if such modification adversely affects as determined by the Housing and Development Administration, any land disposed of by the City of New York for redevelopment, written consent to such modification must be obtained from the purchaser, mortgage, and/or lessee of such real property or its successors and assigns which consent shall not be unreasonably withheld.

G. Minor Changes

Where, owing to special conditions, literal enforcement of these restrictions, in regard to the physical standards and requirements as referred to in Sections C. and D. of this Urban Renewal Plan would result in unnecessary hardship, involve practical difficulties, or would constitute an unreasonable limitation beyond the intent and purpose of these restrictions, the Housing and Development Administration shall have the power, upon appeal in specific cases, to authorize such minor changes of the terms of these restrictions to conform with the intent and purpose of this Urban Renewal Plan, provided that no variation or modification shall be permitted which is less restrictive than applicable State and local codes and ordinances and provided that HUD concurrence is obtained.

EXHIBIT "A"

DESCRIPTION OF BOUNDARIES OF THE URBAN RENEWAL AREA

FOR THE WASHINGTON STREET RENEWAL AREA (NYR - 76)
INCLUDES INTERIOR AND PERIPHERAL STREETS

Beginning at the corner formed by the intersection of the Southerly line of BARCLAY STREET and the Easterly line of GREENWICH STREET:
Running thencely Northerly, along the Easterly line of GREENWICH STREET approximately 2983.5 feet to the intersection of the Northerly line of Hubert Street with the Easterly line of GREENWICH STREET;
Thence Westerly, along the Northerly line of HUBERT STREET approximately 584.7 feet to its intersection with the Westerly line of WEST STREET;
Thence Southerly, along the Westerly line of WEST STREET approximately 2477.6 feet to its intersection with the Southerly line of PARK PLACE;
Thence Easterly, along the Southerly line of PARK PLACE approximately 197.7 feet to the Northeast corner of Tax Lot Number 26 of Block Number 128;
Thence Southerly, approximately 250.2 feet along the Easterly line of Tax Lot number 26 of Block Number 128, and its prolongation, to its intersection with the Southerly line of BARCLAY STREET;
Thence Easterly, along the Southerly line of BARCLAY STREET 418.9 feet to the intersection with the Easterly line of GREENWICH STREET at the point or place of beginning.

The area described above lies in Blocks 128, 129, 131, 138, 139, 142, 182, 183, 185, 186, 216 of Section 1 of the NEW YORK COUNTY LAND MAP. The area contained within the lined described above is 1,674,137 square feet.

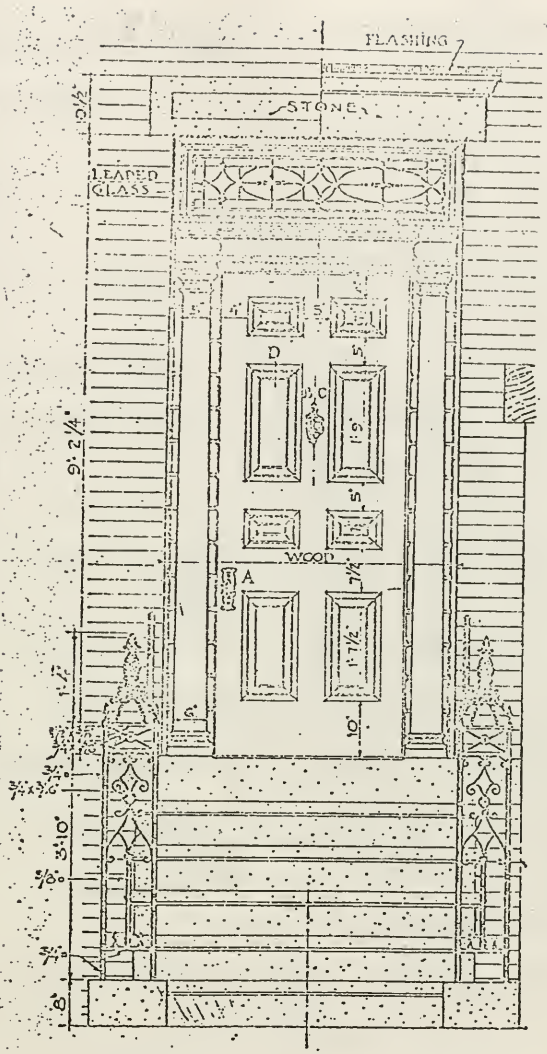
EXHIBIT "B"

PROPERTY REHABILITATION STANDARDS

CONTROLS FOR RESTORATION OF SMALL, EARLY 18TH CENTURY HOUSES, DESIGNATED LANDMARS IN URBAN RENEWAL AREAS

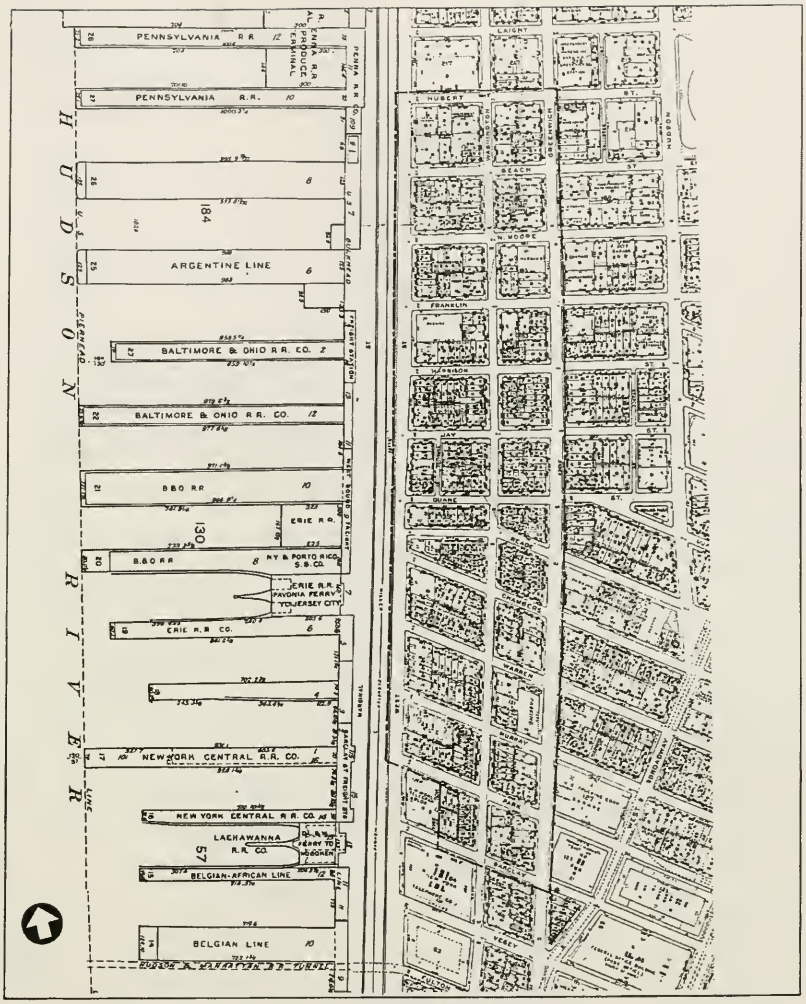
1. All buildings shall be of heights and floor levels as originally designated.
2. Exterior walls are to be of brick. Where masonry is to be restored it will match existing in all respects including bond (common or Flemish). Old brick of the same period is to be used.
3. Gabled roofs and brick chimneys, where existing, are to be retained. Where, as a result of alterations, they do not exist, they are to be restored according to the design of those that do exist, unless substantial evidence suggests that a slight modification is appropriate or unless the particular house was designed by a noted architect and there is substantial evidence that he handled the roofline differently. The original roofing material must be used.
4. Dormers are to be retained and repaired. Where they have been removed, they must be restored according to well-known early 19th century designs - the dormers existing on Washington Street are good examples.
5. Wood cornices are to be retained and repaired. Where they have been removed, they must be restored according the well-known 19th century designs - the cornice existing on Washington Street is a good example.
6. Window lintels are to be retained etc. Brownstone or brown, fine-grained cast stone may be used for restoration.
7. Windows are to be shuttered, with three paneled, non-louvered shutters. Windows are to be "six-over-six."
8. The original parlor floor line is to be restored, and the front doorway is to be restored. The lintel is to match the window lintels, proper adjustment being made for size. The door enframement is to be of wood, of the simplest early 19th century design. It is to be entirely within the masonry reveal. The door is to be of the standard six or eight panel early 19th century design as shown in Figure 1. The transom is to be leaded.
9. The front steps, and the stoop, are to be restored in brownstone or brown fine-grained cast stone. Treads shall have bull-noses. There shall be approximately five risers, depending on the height of the parlor floor.
10. Basement is to be of brownstone or brown, fine-grained cast stone.
11. Exterior hardware is to match original.
12. Wrought iron stoop-railing, fence and gate are to be restored.
13. There may be small planting area in the front areaway.

14. Research will be undertaken to determine if sidewalk was originally of brick or bluestone. The appropriate material will be used. A place will be left for a tree.
15. Stone or brick is to be unpainted. Wood is to be painted off-white. Certain other colors will be permitted with Landmarks Preservation Commission approval.
16. The requirements set forth herein supplement all State and Local codes and ordinances applicable to the regulation and control of building construction and renovation and constitute additional controls and requirements. The rehabilitation of any building under the standards contained herein must also be in compliance with all such applicable codes and ordinances. These include, but are not limited to the following:
    (a) Building Code, Chapter 26, Title C of the Administrative Code of the City of New York;
    (b) Housing Maintenance, Chapter 26, Title D of the Administrative Code of the City of New York;
    (c) Multiple Dwelling Law, Chapter 713, L. 1929, as amended;
    (d) Zoning Resolution of the City of New York;
    (e) Electrical Code, Chapter 30, Title B, of the Administrative Code of the City of New York;
    (f) Health Code, Chapter 22 of the Administrative Code of the City of New York.
17. The Landmarks Preservation Commission, is addition to the Housing and Development Administration, must approve preliminary and final drawings and specifications.



Historical American Buildings Survey, Survey No. 4-20, April 27, 1934.
Doorway, 45-50 King Street, Manhattan (demolished in 1955)
This is the kind of doorway which would be appropriate for one of the Washington Street houses.

Figure 1



WASHINGTON STREET PROJECT

HOUSING AND DEVELOPMENT ADMINISTRATION
CITY OF NEW YORK

LEGEND

PROJECT BOUNDARY

POINT OF BEGINNING OF BOUNDARY DESCRIPTION

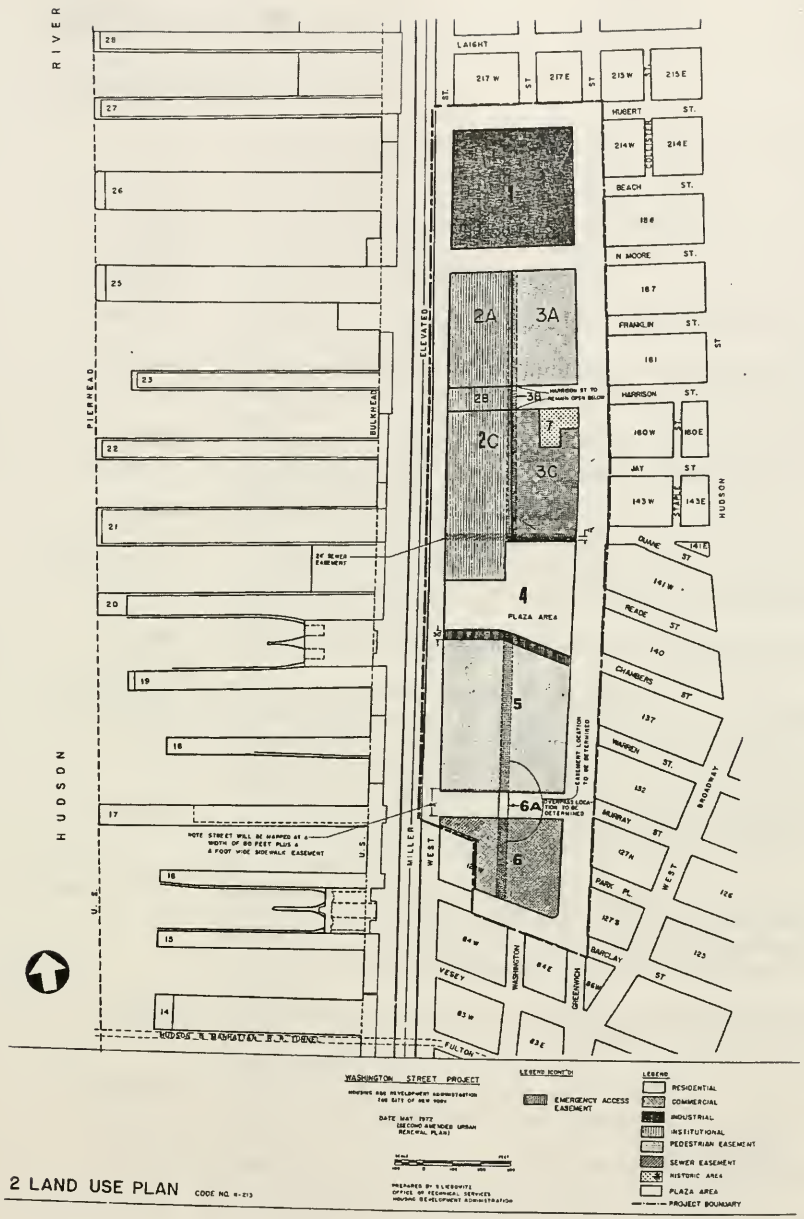
FINAL PROJECT REPORT
URBAN RENEWAL PLAN

SCALE FEET
100 0 100 200 300

DATE: JULY 31, 1961

I - PROJECT BOUNDARY BLOCK, LOT, AND HOUSE NUMBERS

CODE NO R-213(B)(1)



2 LAND USE PLAN CODE NO. N-213

Harrison Street Houses

1771	New York City erects the first building for Washington Market on the Lower West Side of Manhattan.
1795	John McComb buys the land at 317 Washington Street.
1796-1797	McComb builds a house at 317 Washington Street.
1799	McComb purchases the lot at 315 Washington Street.
1803-1804	Jonas Wood builds 314 Washington Street.
1819	McComb erects 315 Washington Street.
1827-1828	Unknown architects construct 29, 31 and 33 Harrison Street and 327, 329 and 331 Washington Street.
19th Century	Washington Market expands northward along Washington Street. The area surrounding the Harrison Street houses changes from residential to commercial.
1958	Department of Agriculture reports that the inefficient handling and redistribution procedures used at Washington Market add more that $8 million to the cost of operations.
1958	Downtown-Lower Manhattan Association recommends moving Washington Market to a different location.
February 1960	City Planning Commission submits redevelopment plans to Mayor Robert Wagner, emphasizing commercial and industrial redevelopment for Washington Market.
June 1960	City Planning Commission approves commercial/industrial layout for the site.
November 1960	Federal government approves the project plans.
March 1965	Gotham Construction and the George A. Fuller Company submit *Metro City* plan for Washington Market site.
1967	The project's name changes from Washington Market to the Washington Street Urban Renewal Area.
September 1967	The Housing and Development Administration asks the Landmarks Preservation Commission to review the city's 25 urban renewal areas for potential landmarks.
December 1967	The Landmarks Preservation Commission submits a report on the Washington Street Urban Renewal Area, identifying the nine Harrison Street houses as worthy of landmark status. Three of the houses, 314, 315, and 317 Washington Street need to be relocated if they are to be preserved.
June 1968	Mayor John Lindsay unveils new plans for the Washington Street project. Oppenheimer, Brady & Associates will design the reconstruction of the Harrison Street houses.
May 1969	The Landmarks Preservation Commission designates the Harrison Street houses as individual landmarks in New York City.
May 1971	Nicholas Brothers, contractor for moving the three houses along Washington Street, relocates 315 and 317 Washington Street. The façade of 315 Washington Street collapses during the move.
July 1971	The Landmarks Preservation Commission approves Oppenheimer, Brady & Associates' architectural plans for the restoration of the nine houses.

December 1972	Nicholas Brothers moves 314 Washington Street onto the corner lot at Harrison and Greenwich Streets.
1972-1975	Oppenheimer, Brady & Associates reconstructs the interiors and exteriors of the Harrison Street houses.
August 1975	The Housing and Development Administration issues a brochure for prospective buyers of the Harrison Street houses.
June 1976	Seven of the landmarks receive bids for purchase.
Late 1970s to the present	TriBeCa, the new name for the extended area surrounding the Harrison Street houses, gains popularity as a residential neighborhood.
November 1993	Number 25 Harrison Street sells for $535,000. This is the first landmark house to change owners since the Housing and Development Administration sold the buildings in the mid-1970s.
April 2001	Number 31 Harrison Street is on the real estate market for $2,950,000.

Bogardus Building

1848	Edgar H. Laing commissions James Bogardus to build a commercial structure on Washington and Murray Streets.
1849	Bogardus, using his patented techniques in cast-iron, erects the building in less than two months.
19th Century	Washington Market expands northward along Washington Street. The area surrounding the Bogardus Building becomes more commercial.
1958	Department of Agriculture reports that the inefficient handling and redistribution procedures used at Washington Market add more that $8 million to the cost of operations.
1958	Downtown-Lower Manhattan Association recommends moving Washington Market to a different location.
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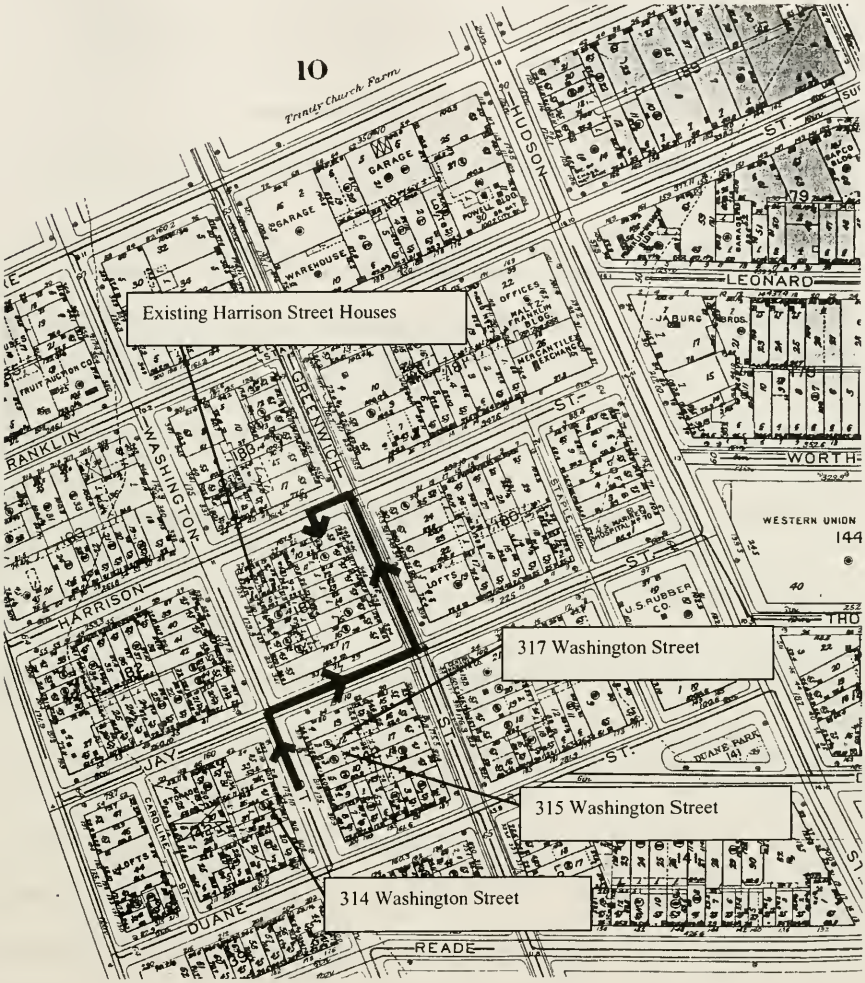
November 1960	Federal government approves the project plans.
March 1965	Gotham Construction and the George A. Fuller Company submit *Metro City* plan for Washington Market site.
1967	The project's name changes from Washington Market to the Washington Street Urban Renewal Area.
September 1967	The Housing and Development Administration asks the Landmarks Preservation Commission to review the city's 25 urban renewal areas for potential landmarks.
December 1967	The Landmarks Preservation Commission submits a report on the Washington Street Urban Renewal Area, identifying the Bogardus Building as worthy of landmark status. Since the building is seriously deteriorated, the Commission recommends dismantling the façade and reassembling it on a new building within the Urban Renewal Project.
1970	Principals involved with the urban renewal project decide that the façade will be re-erected on a building within the Manhattan Community College complex. Caudill Rowlett Scott is the architecture firm designing the new building.
February 1970	The Landmarks Preservation Commission designates the Bogardus Building as an individual New York City landmark.
February 1971	Demolition crew starts taking apart the building piece by piece under the direction of Professor Winston R. Weisman of the Department of Art History at Pennsylvania State University. Graduate students in the Historic Preservation program at Columbia University catalogue all of the panels. The Landmarks Commission stores the panels in a lot on Reade Street.
June 1974	Beverly Moss Spatt discovers that thieves stole two-thirds of the panels after a building contractor sees unusual activity at the Reade Street lot. The Landmarks Commission moves the remaining panels to a city-owned lot on West 52nd Street and 10th Avenue.
June 1977	After deciding that erecting the remaining panels at South Street Seaport would be the best reuse for the Bogardus façade, the Landmarks Commission learns that the last panels have been stolen.

APPENDIX D: Moving Path of 314, 315 and 317 Washington Street

Manhattan Land Book, Plate 9, G.W. Bromley & Company, 1934



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